

# THE MUSICAL TIMES

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**GOOD TREBLES and ALTOS (Boys) WANTED;** also **VOLUNTEERS (ALL VOICES)** for Trinity Church, Finchley Road, near Swiss Cottage. Apply to Choirmaster, Mr. Edward P. Hayward, on Sunday; or address Beechcroft, Richmond Hill.

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**ALTOS, TENORS, BASSES (Voluntary)** WANTED at S. Peter's, Eaton Square. Cathedral services. Only fair readers need apply. Address to the Organist, S. Peter's Vestry, Eaton Square, S.W.

**WANTED, TWO TENORS and TWO BASSES** at St. Philip's, Kensington. Full choral service. Particulars to be obtained of Organist, 83, Lancaster Road, Kensington Park, W.

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**WANTED, TENOR** for S. Barnabas, Bell Street, Edgware Road. Two Sunday services; one practice; great festivals. £10. Apply to the Vicar, 17 Blandford Square, N.W.

**YORK CATHEDRAL—WANTED** immediately for this Choir a **JUNIOR BASS** (not Baritone) **VOICE**. The duties are attendance at divine service twice daily, and at choir practice whenever required by the Organist. Salary for a thoroughly efficient choirman will be £70 per annum. None but qualified singers need apply. Applications, stating age of the candidates and inclosing testimonials as to character and musical efficiency, to be addressed to Dr. Monk, Minster Yard, York.

**BASS and TENOR VOICES WANTED** for Mercers' Chapel Choir. Sunday evening service only. One weekday rehearsal. Small remuneration given. Apply by letter in first instance to Mr. Collyer, Organist, Mercers' Hall, Ironmonger Lane, E.C.

**BASS REQUIRED** at S. Peter's, Eaton Square; must be a good reader and of some cultivation. Two Sunday services and greater festivals. Two rehearsals weekly. Salary, £20. Apply to the Organist, S. Peter's Vestry, Eaton Square, S.W.

**WANTED, an ENGAGEMENT as PRINCIPAL** BASS in a Catholic Church in London; a powerful well-trained voice. In last post three years. Excellent testimonials from former Organist and Fathers of the chapel. Address, F. M., care of Stanley Lucas, Weber and Co., New Bond Street, W.

**ORGANIST and CHOIRMASTER.—A Professional Gentleman** requires a RE-ENGAGEMENT as above, or to deputise. Address, H. J. Dean, 2, Blomfield Street, Finsbury, E.C.

**MR. HORACE BUTTERY**, late Director of the Choir and Organist of S. Mary, Boltons, West Brompton, having resigned those appointments, held for over twelve years, is now open to a similar ENGAGEMENT. Address, 173, Piccadilly, W.

**APPOINTMENT as ORGANIST WANTED** by a gentleman who will give first year. West-end preferred. Address, C. H. V., care of Novello, Ewer and Co., Queen Street, E.C.

**THE ADVERTISER**, having completed his Education as ORGANIST and CHOIRMASTER is desirous of obtaining a first APPOINTMENT. Large stipend less an object than the opportunity of gaining practical experience. Testimonials; references. Address, Mr. Hedley Bryan, care of Mr. Banson, S. John's, Torquay.

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**CHOIRMASTER**, of seventeen years' experience, in every department of Choral Music, seeks an APPOINTMENT in or near Portsmouth. Address, Musicus, Box 54, Novello, Ewer and Co., 1, Berners Street, W.

**ST. GILES', NORTHAMPTON.—ORGANIST WANTED.**—Miss McKorkell having resigned the appointment of Organist, candidates for the vacancy are invited to send in applications before January 7, to the Hon. Sec. of the Church Committee, Mr. R. Birdsall, 13, York Parade, Northampton, stating on what terms they would be willing to undertake the office. The gentleman to be elected will be required to act as Choirmaster.

**ORGANIST.—WANTED**, for the Parish Church of Wigtown, Scotland, an ORGANIST to enter upon his duties about February 1, 1878. One that can train a choir preferred. Salary to commence at £30 per annum. Apply, with copy testimonials, to the Rev. James Cullen, M.A., The Manse, Wigtown, N.B.

**ORGANIST and CHOIRMASTER WANTED** for Monmouth Parish Church. Salary, £50. Apply, with references, to the Vicar.

**ORGANIST and MUSIC-MASTER WANTED** for All Saints' School, Bloxham. Salary, £80 per annum, with board and lodging. Must be used to Gregorian music. Apply to Rev. P. R. Egerton.

**ORGANIST WANTED**, experienced and fully competent to train a Church Choir. Salary, £50. Three services on Sunday and one on Wednesday night, and occasionally at other times. His duties will commence on March 10. Address, The Vicar Wirksworth, near Derby.

**CHOIRMASTER WANTED**, by the 1st of February, for the Parish Church of St. Martin-in-the-Fields. Tenor voice preferred. Salary, £50 per annum. Surpliced choir. Testimonials must be addressed to the Vicar and Churchwardens, Vestry Hall, St. Martin's Place, W.C.

**A VALUABLE OPENING** occurs for a Young Gentleman wanting professional experience. Qualifications: fair organ-playing, experience of High Ritual, ability to train Choir-boys. £80 to £100 a year, according to age, &c. Address, giving full particulars of previous occupation and recommendations, P.P.P., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

**A LADY**, a Pupil of the Royal Academy, is REQUIRED to TEACH MUSIC and SINGING in a Ladies' School in a Country Town. Address, T. W., 9, Laura Place, Lower Clapton.

**WANTED.—A Young Lady** wishes to find a HOME in a School or Married Professor's House (London or suburbs) for part of the week. In return she would teach, three or four hours a day, advanced piano lessons, solo and class singing. Could take weekday services, practise a choir, or assist at choral classes and concerts. Small salary or musical advantages required. Good reference. Address, M., Messrs. Novello, and Co., 1, Berners Street.

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**MR. HUMPHREY J. STARK**, B. Mus., Oxon., undertakes to PREPARE CANDIDATES for the musical examinations of either University, and also for the Trinity College, London, and College of Organists' Examinations. Lessons in Harmony and Composition by correspondence. Park Avenue Villas, Lower Norwood, S.E.

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# TRINITY COLLEGE, LONDON.

INCORPORATED BY SPECIAL CHARTER.

THE NEW TERM WILL COMMENCE ON MONDAY, JANUARY 7, 1878.

## CLASSES.

**THE HARMONY CLASS** (Professor, GORDON SAUNDERS, Mus. B.) meets every MONDAY at 7 p.m. Fee, per Term, £1 1s.

**THE COUNTERPOINT CLASS** (Professor, EDWARD SILAS) meets every MONDAY at 8 p.m. Fee, per Term, £1 1s.

**THE COMPOSITION CLASS** (Musical Form, &c.) meets, under the direction of the Professor, EDWIN M. LOTT, L. Mus. T.C.L., every WEDNESDAY at 6.30 p.m. ORCHESTRATION CLASS on WEDNESDAYS at 7.30 p.m. Fee, for either class, £1 1s. per Term.

**THE COURSE FOR VOCALISTS**, under J. C. BEUTHIN, Professor of Vocal Music, will be conducted every TUESDAY at 8 p.m. and on THURSDAY at 7 p.m. Fee, per Term, £2 2s.

**THE ORGAN COURSE** (Professor, W. S. HOYTE) will be conducted as usual. Fee, per Term, £2 2s., or with weekly practice on the Organ in the College, £2 10s.

**THE PIANOFORTE COURSE** (Professor, BRADBURY TURNER, Mus. B., M.R.A.M.) is conducted every TUESDAY at 6 to 8 p.m., and WEDNESDAY mornings at 10.30. Fee, per Term, £2 2s.

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*All communications to be addressed, "THE SECRETARY," TRINITY COLLEGE, LONDON, 61, Weymouth Street, Portland Place, W.*

**WANTED**, an Engagement as ASSISTANT in MUSIC WAREHOUSE, or to take Management, by a Lady. Experienced. Good player and reader at sight. Good saleswoman and accountant. Address, M. W., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

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## EXAMINATIONS.

**THE PUBLIC EXAMINATIONS** for the following DIPLOMAS OR CERTIFICATES of the College will be held on THURSDAY and FRIDAY, January 10 and 11, commencing at 10 a.m.

**SPECIAL EXAMINATION** for HONOURS, open only to Candidates who already hold the Diploma of Licentiate, at the College in London only.

**LICENTATE IN MUSIC**, } Simultaneously in London, and at the ASSOCIATE IN MUSIC, } Branches in Manchester, Dublin, and STUDENT IN MUSIC, } Shrewsbury.

**HIGHER EXAMINATIONS** for WOMEN in London, Manchester, Dublin, and Shrewsbury, excepting for the Certificates in Pianoforte or Singing, which will take place in London only.

**FINAL NOTICE.—THE LAST DAY** for Names and Entrance Fees is January 5; for L. Mus. Exercises, January 1. FURTHER PARTICULARS respecting the above Examinations may be had of the Secretary, at the College.

## LOCAL EXAMINATIONS IN ELEMENTARY MUSICAL KNOWLEDGE, Midsummer, 1878.

The Academic Board would be glad to hear from Gentlemen willing to act as HONORARY LOCAL SECRETARIES for the following Centres:—Edinburgh, Glasgow, York, Carlisle, Durham, Leeds, Toronto, Montreal, Halifax (Nova Scotia), Quebec, Melbourne, Sydney, Adelaide, Auckland (N. Z.), Nelson (N. Z.), and Otago (N. Z.). University Graduates or Members of Trinity College will have the preference. Letters should be addressed to the Warden, at the College, Weymouth Street, London, W.

**THE TRINITY COLLEGE CALENDAR**, containing full particulars of every Department of the College, may be had, price 2s. 6d., of the Publishers, Messrs. Reeves, 185, Fleet Street, London, E.C.

**THERE IS a VACANCY** for a RESIDENT SCHOLAR who, in return for Free Tuition and Attendance, will be required to act as CLERK and SUB-LIBRARIAN. Application to be made to the WARDEN, at the College, Weymouth Street, W.

**WANTED TO HIRE** an ORGAN for Church, near Liverpool. Send particulars and terms to Rev. R. T. Saulze, Walton-on-the-hill, Liverpool.

**ORGAN for SALE.**—Two manuals, 13 stops, 16 ft. op. diap. on pedals. The Instrument is at present standing in Christ's Church, Bridlington Quay, and will be sold a bargain, as it must be removed at once to make room for a larger Instrument. All particulars may be had on application to J. M. Wilson, Organist.

**FINE-TONED ORGAN for SALE.**—Two manuals throughout, and two octaves of pedals. Apply to W. W. Woodward, St. Alkmund's, Derby.

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JANUARY 1, 1878.

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By the ancients music was deemed a comprehensive art. In its most enlarged acceptation it comprehended melody, dance, and song; in other words, sound, motion, and poetry. The three arts were inseparable; and there can be little doubt that the marvellous effects attributed to the music of the ancients are directly traceable to their intimate alliance. The earliest recorded instance of a purely instrumental performance relates to Agelaus of Tigea, who is said to have gained a crown of honour for playing on stringed instruments, unaccompanied by song, about 500 years before the Christian era.

In the first "Alcibiades" of Plato, Socrates is supposed to inquire of his noble pupil, "What art is that to which it belongs to sing, to play, and to dance? Can you not find a name for this comprehensive art?" "You seem to hint at music," replied Alcibiades. "You speak truly," rejoined the philosopher.

Plato despised instrumental music as an abuse of melody. In this he probably exhibited commendable wisdom! The Greek dramatist Antiphanes—being a writer of comedies, and perhaps looking at the subject from a comic point of view—is said to have found that "a concert of sweet sounds apart from words was agreeable, and not devoid of meaning."

Tryphon, a grammarian who flourished during the reign of Augustus, mentions the names of airs composed for the flute to accompany dancing. The classic pages of Greece and Rome are full of allusions to the intimate union of dancing with music. We find scattered through the poems of Homer, Horace, and other illustrious poets of antiquity many charming descriptions of music in alliance with dancing. Of the twelve compartments into which the critics have divided the wonderful shield of Achilles, four have been held to refer to music in connection with dancing. The following three quotations from the eighteenth book of the *Iliad* will illustrate this:—

Κούροι δ' ὀρχησάμενοι ἰδύνεον, ἐν δ' ἄρα τοῖσιν  
αἰλοὶ φόρμυγγες τε βόην ἔχον.

The youthful dancers in a circle bound  
To the soft flute and cittern's silver sound.—POPE.

Τοῖσιν δ' ἐν μέσσοισι παῖς φόρμυγγι λιγύῃ  
ἡμρόεν κηθάριζε· λίνον δ' ἐπὶ καλὸν αἰεὶ  
λεπταλὲρ φωνῇ· τοὶ δὲ ῥήσσοντες ἀμαρτῇ,  
μολπῇ τ' ὠγμῷ τε, ποσὶ σκαίροντες ἔποντο.

To these a youth awakes the warbling strings,  
Whose tender lay the fate of Línus sings;  
In measured dance behind him move the train,  
Tune soft the voice, and answer to the strain.—POPE.

Ἐν δὲ χορὸν ποικίλλε περικλυτὸς Ἀμφιγυήης,  
τῷ ἱκελόν, οἷόν ποτ' ἐνὶ Κνωσφ' εὐρείῃ  
Δαίδαλος ἤσκησεν καλλιπλοκάμῳ Ἀριάδνῃ.  
Ἐνθα μὲν ἦθ' οἱ καὶ παρθένοι ἀλφεισίβοιοι  
ὠρχεῦντ', ἀλλήλων ἐπὶ καρπῷ χεῖρας ἔχοντες.

A figured dance succeeds; such once was seen  
In lofty Gnosus for the Cretan queen,  
Formed by Dædalean art; a comely band  
Of youths and maidens, bounding hand in hand.—POPE.

It would appear that the dancers of ancient Greece displayed feats of agility which might have rivalled the flights of the most famous French ballet-dancers. In the *Odyssey* we read,—

ἀμφὶ δὲ κούροι  
προθῆβαι ἴσταντο, δαήμενοι ὀρχηθμοῖο·  
ἐπληγμον δὲ χορὸν θεῖον ποσίν.

Skilled in the dance, tall youths, a blooming band,  
Graceful before the heavenly minstrel stand;  
Light-bounding from the earth, at once they rise,  
Their feet half-viewless quiver in the skies.—POPE.

The lovers of the ever-welcome Horace will recall with pleasure the following lines extracted from his *Odes*:—

Nec dulces amores  
Sperne, puer, neque tu choreas.—*Car. i. 9.*

Spurn not thou, who art young, dulcet loves,  
Spurn not thou choral dances and song."

LORD LYTON'S Translation.

Illic bis pueri die  
Numen cum teneris virginibus tuum  
Laudantes, pede candido  
In morem Salium ter quatiant humum.—*Car. iv. 1.*

There, twice a day, shall youths  
Choral with tender maidens chant thy name,  
As thrice, in Salian dance,  
Quakes the green sod to feet that twinkle white.

LORD LYTON.

Jam Cytherea choros ducit Venus, imminente Luna,  
Junctæque Nymphis Gratiae decentes  
Alternò terram quatiant pede, dum graves Cyclopum  
Vulcanus ardens urit officinas.—*Car. i. 4.*

Beneath the overhanging moon, now Venus leads her  
dances,  
And comely Graces, linked with jocund Nymphs,  
Shake with alternate foot the earth, while ardent Vulcan  
kindles  
The awful forge in which the Cyclops toils."

LORD LYTON.

The foregoing will suffice to demonstrate the favour in which the subject of music in connection with dancing was held by the great poets of antiquity.

In the enlarged and comprehensive sense in which music was understood by the ancients, the art was held in such high esteem, and affected so largely their minds and actions, that it entered into and formed an important feature in every public and private pursuit. Its influence was almost universally felt. Prophets, emperors, and kings, priests, statesmen, and warriors, philosophers, orators, and poets, led or joined the dance, accompanied by song and musical instruments, to add to the solemnity of public worship, to inspire courage and impart vigour and physical prowess in times of war, and to increase the excitement, animation, and joy at public and domestic festivities. Warriors went forth to battle with measured stately paces, accompanied by choral songs, and by the sound of flutes, cymbals, and drums. According to the



ancient idea, they danced to battle, striking their swords upon their shields to mark the rhythm. Phrynicus of Athens was chosen general in consequence of the ability which he displayed in a war-dance.

Thus music in connection with dancing conducted to fill the minds of the Grecian youth with generous and noble thoughts, to excite their imagination to the performance of great deeds, to invigorate their bodies as well as their minds, and to impart to their outward bearing grace and comeliness combined with a manly and dignified demeanour.

Both music and dancing were cultivated by the ancient Egyptians more than 3,500 years ago, and even at that remote period they had already attained considerable excellence in those arts. The late Sir Gardiner Wilkinson has given much valuable information on this point. Harps more than three or four thousand years old were discovered in a tomb near the Pyramids of Geezah. The Egyptians were skilled in the manufacture of musical instruments before the lyre was known in Greece. They had many wind instruments, as well as instruments of the string and pulsatile class—affording unquestionable evidence of an acquaintance with musical effects almost incredible at the present time, and of which unfortunately we know absolutely nothing. Delineations of men and women in dancing attitudes, to the accompaniment of musical instruments and the clapping of hands, have been discovered in ancient Egyptian tombs, copies of which are to be found in Sir Gardiner Wilkinson's and other works on Egypt. The "piouette" of the modern ballet appears to have been skilfully executed by the dancers of ancient Egypt. The dancing of that country, according to Wilkinson, "consisted mostly of a succession of figures in which the performer endeavoured to exhibit a great variety of gesture." "Men and women danced at the same time, or in separate parties; but the latter were generally preferred on account of their superior grace and elegance. Some danced to slow airs adapted to the style of their movements, others affected a lively step regulated by an appropriate time, and men sometimes danced with great spirit, bounding from the ground in the modern European style." The Egyptians danced in their sacred temples. They performed "certain gestures to the sound of suitable music, and danced as they approached the precincts of their holy courts."

The ancient Hebrews acquired their knowledge of music and dancing from the Egyptians. Moses was learned in all Egyptian accomplishments. After the great exodus "Moses sang a song unto the Lord, and Miriam, with a timbrel in her hand, was followed by all the women of Israel with timbrels and with dances." The inspired writers of the Bible exhort us to praise the Almighty God "with cymbals, with the psalter and harp, with songs and with dances." Jephtha was welcomed by his daughter "with timbrels and with dances." David, after vanquishing the Philistines, was met by the women who "came out of all cities of Israel, singing and dancing, to meet King Saul, with tabrets, with joy, and with instruments of music." David led the religious dance to the accompaniment of harps and choristers on the re-entry of the ark of God into Jerusalem. The religious dance was a stately march of measured steps, with gesture of the body, accompanied by unisonic music of a grave character.

The divinely inspired prophets are supposed by the learned Dr. Brown to have performed some kind of movements suited to the state and circumstances of their holy mission. It was not the Egyptians, Hebrews, Greeks, and Romans only, but the ancient Persians, the Ethiopians, the Scythians, and the Indian Brahmins who introduced dancing and music

into their religious services. No solemn rite or sacred festival was exempt from their accompaniment. The sole occasion on which the ancient Persian kings were permitted to dance was at the festival and sacrifice held annually in honour of their god Mithra. Praises were then chanted to their god, accompanied by musical instruments and dancing.

Dionysius Halicarnassus relates, in his first book, that Dardanus, upon consulting the oracle as to his settlement, received the following answer relative to the custody of the gods: "Remember to establish in the city, which you shall build, perpetual worship of the gods, and to honour them with safe-guards, sacrifices, and solemn dances and songs."

The Greeks were impressed with the belief that their most ancient gods had been originally not only their early legislators, but their instructors in the primitive arts of life, amongst which they classed dance and song. They imagined therefore that, in singing, dancing, and playing upon musical instruments during the sacrifices, they were making acceptable offerings to the gods. The titles "singer" and "dancer" were given by the poets of antiquity to some of the most ancient Grecian deities. Horace refers to Apollo as the "Singer;" he is named by Pindar the "Dancer:"—

Prince of dancers, prince of grace,  
Hail, Phœbus of the silver quiver!

"And Homer too, or one of the Homeridæ," says Athanasius, in one of the Hymns to Apollo, sings:—

How deftly Phœbus strikes the golden lyre,  
While strength and grace each moving limb inspire.

And Eumelus, or Arctinus, the Corinthian, introduces Jupiter himself as dancing, thus:—

And gracefully amid the dancing throng  
The sire of gods and mortals moved along.

"Theophrastus," continues Athanasius, "says that Andron of Catana, the flute-player, was the first person who invented motions of the body keeping time to music, while he accompanied the dancers on the flute." The art of dancing was taught to her priests by Rhea, the mother of Jupiter, and by Castor and Pollux to the Lacedæmonians. Why the ancient heathen gods and goddesses should have been represented as singers and dancers passes the comprehension of the most erudite.

The oracles of Apollo were delivered by the "Pythia," or priestess of the temple, with frantic gestures, or dances, melody, and rhythm. "Whilst the sacrifices were burning in the temples of Greece it was usual for the priests and the persons who offered the victims to play upon musical instruments, in order to charm the god into a good humour. It was also customary to dance round the altar whilst the sacred hymns were sung. Choirs of boys playing on lyres and flutes accompanied others who danced. Upon the authority of Heraclides, who cites as his authority the Public Register preserved at Sicyon, Plutarch claims for Philammon of Delphi the honour of having instituted the choral dances round the temple at Delphi. The song-dances were called *ὑπορχήματα* (hyporchemata). A religious song-dance called *ὑπόρχημα* (hyporchema) was from the earliest times connected with the worship of Apollo. The chorus danced and sang whilst the priests were officiating at the sacrifice. In reference to these religious song-dances Plutarch, in his "Peri Mouseikes" ("On Music"), writes the following: "The first establishment of music in Sparta took place under the direction of Terpander. The second seems with good reason to have been the joint work of Thaletes of Gortyna, Xenodamus of Cithæræ, Xenocritus of Locri, Polymnestes of Colophon, and Sacadas of Argos; for

we learn that the *Gymnopaedic* dances at Lacedæmon, the *Representative* dances in Arcadia, and the *Endymatic* (or clothed) dances in Argos were successively instituted by these musicians. Thaletes, Xenodamus, and Xenocritus are mentioned as composers of *Pæans*, Polymnestes of *Orthian* songs, as they are called, and Sacadas of *Elégies*. Yet there are some who affirm, and Pratinas amongst them, that Xenodamus was not a composer of *pæans*, but only of *Hyporchæmas* (or 'songs to be accompanied by dancing'), and a song of his is extant which is obviously a *Hyporchæma*. Pindar himself wrote pieces of this kind; and his compositions enable us to discern the difference between the *Pæan* and the *Hyporchæma*, as we find among them specimens of both." After attributing to Apollo the invention of the flute, Plutarch adds, "In proof of this I appeal to the custom of accompanying the choral dances and sacrifices in honour of the god by the sound of flutes, a custom recorded by many authors, and among them by Alcæus in one of his Hymns."

Among the many celebrated dances of antiquity was the *Pyrrhic*. It was a martial dance accompanied by flutes, and was performed by young men in full armour. They marked the time of their movements by striking their swords upon their shields. The *Pyrrhic* dance, according to Plato, represented a mock fight, the dancers imitating in their postures all the actions of combatants in vaulting and leaping, giving and receiving blows. Its time was rapid and light. Athanæus classes the *Pyrrhic* amongst the "lyric dances." He informs us that they required for it in his day "the most beautiful airs" and the most "stirring tunes." Xenophon, in the "Anabasis," describes some dances of a martial character which formed part of an entertainment given by the Greeks to the Paphlagonians. He says, "After libations were made, and the guests had sung a *pæan*, then rose up first the Thracians and danced in armour to the music of a flute, and jumped up very high, with light jumps, and used their swords. And at last one of them struck another, so that it seemed to every one that the man was wounded. And he fell down in a very clever manner, and all the bystanders raised an outcry. And he who struck him, having stripped him of his arms, went out singing. And others of the Thracians carried out his antagonist as if he were dead, but in reality he was not hurt. After this some Magnesians rose up, who danced the dance called *Carpæa*, they too being in armour. And the fashion of that dance was like this: one man having laid aside his arms, is sowing, and driving a yoke of oxen, constantly looking round as if he were afraid. Then there comes up a robber, but the sower, as soon as he sees him, snatches up his arms, and fights in defence of his team in regular time to the music of the flute. And at last the robber, having bound the man, carries off the team; but sometimes the sower conquers the robber, and then, binding him alongside his oxen, he ties his hands behind him and drives him forward. And one man danced the Persian dance, and, rattling one shield against another, fell down, and rose up again; and he did all this in time to the music of a flute. And the Arcadians rising up, all moved in time, being clothed in armour, the flute-players playing the tune suited to an armed march, and they sang the *pæan* and danced."

The modern Greeks have a military dance which they claim to be a relic of the martial dances of their ancient countrymen. It is danced by the Albanians in full armour. Lady Mary Wortley Montague, writing from Adrianople in 1717, says of the modern Grecians, "Their manner of dancing is certainly the same that Diana is said to have danced on the

banks of Eurotas. The great lady still leads the dance, and is followed by a troop of young girls, who imitate her steps, and, if she sings, make up the chorus. The tunes are extremely gay and lively, yet with something in them wonderfully soft. The steps are varied according to the pleasure of her who leads the dance, but always in exact time, and infinitely more agreeable than any of our dances. I sometimes make one in the train, but am not skilful enough to lead. These are the Grecian dances; the Turkish are very different."

Many social dances of ancient Greece are mentioned by Athanæus, some deemed "respectable," others "indecorous." The *Cordax* is included among the latter, the *Emmelea* among the former. The best were those which were accompanied by voices. The following form of words was sung to the *Anthemæ*, which was danced with a kind of mimicking gesture:—

Where are my roses, and where are my violets?

Where is my beautiful parsley?

Are these then my roses, are these then my violets?

Is this my beautiful parsley?

"Among the Syracusans," says the same writer, "there was a kind of dance called the *Chitoneas*, sacred to Diana, and it is a peculiar kind of dance accompanied by the flute." He mentions also other dances of a ridiculous character—the *Igdia*, the *Macrismus*, the *Apocinus*, the *Sobas*, the *Owl*, the *Lion*, the *Pouring out of meal*, the *Abolition of debts*, and the *Elements*. "And they also," adds our author, "danced, to the accompaniment of the flute, a dance which they called the *Dance of the master of the ship*, and the *Platter dance*." Other dances, too numerous to be here referred to, are likewise noticed. "Now," says the writer, "in dancing the motion of the feet was adopted long before the motion of the hands was considered requisite, for the ancients exercised their feet more than their hands in games and in hunting. . . . There are three kinds of dance appropriate to dramatic poetry, viz. the tragic, the comic, and the satiric; in like manner there are three kinds of lyric dancing, viz. the *Pyrrhic*, the *Gymnopaedic*, and the *Hyporchæmatic*. The *Pyrrhic* and the *Satyr* consisted of rapid movements. The former was danced by armed boys, and was clearly an exercise for war, as men in war have need of swiftness to pursue their enemies, and also when defeated. Gravity and solemnity were characteristics of the dances called *Gymnopaedica* and *Emmelea*."

The *Orchesis*, the dance of Greece, and the *Saltatio*, the dance of Rome, in addition to measure, motion, and figure, aimed at the expression of human passion. Gestures, even when the body remained unmoved, were included in those terms. The dance of antiquity was, so to speak, a kind of "silent poetry." Lucian describes it as a species of "mute rhetoric." We have its full development in the grand modern ballets of Italy. The religious dances accompanied by vocal and instrumental music consisted of gentle movements of the body, with simple attitudes. The dance was taught and directed by the priests, who, it is said, found it to be their interest to uphold its grandeur and reputation, so long as it supported its sacred character, as an aid to religion. Socrates, who was deeply skilled in music, was very partial to dancing. He acquired the art at an advanced age from the beautiful Aspasia, the most accomplished and fascinating woman of her time. Xenophon relates that Socrates was often caught by his friends dancing for his own personal enjoyment. Sophocles was an accomplished musician and dancer. He learned those arts in his youth from Lamprus. After the naval victory of Salamis, he is reported to have

danced, to the music of the lyre, round the trophy erected by the Athenians to commemorate that event. No less celebrated as a musician and dancer was the famous Theban general Epaminondas, who is represented by his biographers to have been a skilful performer both on the harp and flute, as well as an elegant dancer.

The lyric poem was sung with the accompaniment of dancing. The Odes of Pindar and Anacreon were therefore danced as well as sung. Anacreon is represented on a vase in the British Museum dancing, while accompanying his voice with a lyre.

(To be continued.)

#### LAW AND COPYRIGHT.

THE importance of anything that takes place in our law-courts just now with reference to questions of property in literary or artistic works is materially lessened by the fact that the Copyright Commission may be expected soon to issue a report, which Parliament, in its wisdom, will doubtless act upon. Let us hope that the labours of the commission will finally clear up a much bemuddled question, show a fair road to those who wish to act justly, and bar the way to all whom considerations of upright dealing never trouble. That the task is difficult we know; but no labour should be spared when the object is to safeguard the interests of a class of property-owners whose possessions offer special and peculiar inducements to plunder. Meanwhile the sort of conduct against which future legislation must be directed receives occasional illustration in our courts, and it is worth while, on this account alone, to notice here two suits which have lately engaged the attention of her Majesty's judges.

In one of these cases Messrs. Boosey and Co. sought an injunction to restrain Mr. Fairlie, late manager of the St. James's Theatre, from publicly performing Offenbach's Opera "Vert-Vert" without their consent, the right of such performance being vested in them according to the act. The question turned wholly upon sufficient or insufficient registry, and may be substantially set forth in few words. Messrs. Boosey having acquired the right of performing "Vert-Vert" in England, duly registered the work and its assignment to them at Stationers' Hall. No copy of the full score or parts was, however, deposited, for the sufficient reason that, at the time, the score remained in manuscript, and the separate parts had not been transcribed and printed. Instead of this, Messrs. Boosey made entry of and deposited a pianoforte score by Soumis. According to the Lords Justices, the entry of Soumis' arrangement was, as regards the validity of the registration of Offenbach's work, superfluous and its deposit unnecessary. It was this entry, however, which led to litigation. According to the decision in "Wood v. Boosey," the registration of an arrangement in the name of the composer of the music, and not of the maker of the arrangement, is invalid. When therefore Soumis' pianoforte score was found to be entered and deposited on the same day with the entry of the original work, and under the name of Offenbach, Mr. Fairlie, or his advisers, concluded that not only was the arrangement unprotected, but that the entire entry was worthless. At any rate, this was the defendant's main allegation; and, having the idea that Messrs. Boosey possessed no legal right in "Vert-Vert," portions of the music were adapted from Soumis' book, and performed at the St. James's Theatre in a *pasticcio* Opera of the same name. It must be said for Mr. Fairlie that Vice-Chancellor Bacon, before whom the matter came in the first instance, took

his view of the case, and decided that the thing registered was not Offenbach's score but Soumis' book, wrongfully described as Offenbach's. The Lords Justices, on the other hand, decided in favour of Messrs. Boosey on every ground. They held that the invalid entry of Soumis' arrangement must not be considered as overriding "the entry relating to the Opera in the same column, which, as containing the earlier date, is *prima facie* the more important one, and to convert the whole of the preceding entries, which *per se* are in their terms applicable to the Opera, into an attempted and, it is now admitted, invalid registration simply of the pianoforte arrangement." This is, beyond all question consistent with equity. On the very face of the matter it was clear that Messrs. Boosey intended to register Offenbach's Opera and not Soumis' score, the entry of which, though worthless in itself, owing to an improper description, could only by a gross injustice be held to invalidate the whole claim. The case is peculiar, and not likely to be repeated, but it serves to show against what sort of opponents the owners of literary and artistic property have to guard. Let ever so slight a flaw, real or imaginary, be detected in the title, and peaceful possession is certain to be at an end. It demonstrates, moreover, the need for legislation so clear and simple that mistakes, being impossible, can never arise to excite cupidity and unscrupulousness.

The second case is of a very different character, though it serves to point the same moral as the first. Messrs. Metzler, as everybody knows, are the publishers of a pianoforte instruction-book by M. Hémy, which has had a long run of public favour, and is no doubt a valuable property. In this value lies the active principle of the whole matter. Now let us see the principle at work. At Messrs. D'Almaine's sale, Mr. Bickerton, who trades under the style and title of Wood and Co., bought the plates of an old instruction-book by Jousse, and, after they had been in his possession some time—Messrs. Metzler's book all the while growing in favour—he engaged M. Hémy to prepare a new edition. So far all was fair and aboveboard. But Mr. Bickerton was not content to have M. Hémy's name on the title-page of his Jousse in the modest place belonging to a simple editor. He must, forsooth, put the editor above the author, and so contrive that a person taking up the book would have his eye caught by the name of the man whose original work, published by Messrs. Metzler and Co., is so esteemed. There were other points at issue, but Vice-Chancellor Malins had no difficulty in dealing with that of colourable imitation. It was, in his view, clearly the intention of Mr. Bickerton "to deceive in getting up this old forgotten work, which was said by competent musical witnesses to have now no intrinsic value." We can add nothing to the severity of this remark. But we may again point to the absolute need for such unmistakable measures of protection as shall make "sharp practice" unprofitable. It is clear that every weak point is known to the enemy, and it should be the business of the Copyright Commission to strengthen all with the utmost care.

#### THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. III.—MOZART (*continued*).

LAST month I dealt with the letters of Mozart from his arrival in Paris down to the time when he re-accepted service under the Prince-Archbishop and rejoined his father and sister at Salzburg. In the

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first week of November 1780 the composer started on leave for Munich to produce his Opera "Idomeneo," and at this point the instructive epistles of the son to the father are of course resumed. From one of them we learn how persistently, as well as deeply, Mozart could cherish an aversion. He never liked his prince nor his position, and time only made him more and more bitter against both. This was Leopold Mozart's great sorrow, and we can conceive the old man's dismay on hearing from his son to the following effect: "You know, dear father, that I only stay here [Salzburg] to oblige you, for, by heavens! if I followed my own inclinations, before coming here I would have torn up my last diploma; for I give you my honour that, not Salzburg itself, but the prince and his proud nobility, become every day more intolerable to me. I should rejoice were I to be told that my services were no longer required. . . . Come soon to see me at Munich, and to hear my Opera, and then tell me whether I have not a right to feel sad when I think of Salzburg." Leopold Mozart seems to have been both selfish and blind with regard to his son, whose remonstrances and complaints were wasted, nor did he cease to urge his narrow views upon the young genius. At Munich, however, Wolfgang was too busy to heed the parental admonitions, and, by help of his letters, we very clearly see him working with might and main at "Idomeneo." We get glimpses, besides, of his opinions on more than one matter. He frequently objects to the undue length of his librettist's verses; he will not have dramatic situations weakened by *Airs* or *Duets* which compel the actors not engaged in them to stand idle on the stage, and he is very particular about the euphony of the lines. To his artists the master was most amiable, doing all in his power for the humouring of their little whims. In one place he writes, "The *Aria* is now excellent, but there is still an alteration recommended by Raaff; he is, however, right, and even were he not some courtesy ought to be shown to his grey hairs." Again, "I also wrote about *Panzacchi*; we must do what we can to oblige the good old man. He wishes to have," &c. The kindly spirit thus shown appears throughout, though Mozart could be firm enough when the artists went beyond their tether and wished to have that done which the composer thought hurtful to his music; while in dealing with an incompetent tenor, *Del Prato*, he seems to have preserved his equanimity only at the cost of a struggle. That Mozart was a man of spirit we have already seen, and *Del Prato* must have had a wholesome respect for a fiery little master who could write as follows: "You probably know that the worthy *musico-Marchese*, the *Marquessius di Milano*, has been poisoned at Naples, but how? He was enamoured of a duchess, whose rightful lover became jealous, and sent three or four fellows to give him his choice between drinking poison out of a cup and being assassinated. He chose the former, but, being an Italian poltroon, he died *alone*, and allowed his murderers to live on in peace and quiet. I would at least have taken a couple with me into the next world, if absolutely obliged to die myself." Imagine our dapper little Mozart drawing on the bravos and emulating *Richard II.*!

In due course (January 1781) "Idomeneo" was brought out with great success, and in March the composer was summoned to Vienna by his prince. At this point we enter upon the most momentous stage of Mozart's career, and the most interesting section of his letters, for we have now to see him, in the light of his own words, enduring up to the last degree of personal shame and humiliation out of regard for his father, and then bursting the Salzburg leading-strings to assert his privileges as a man.

Being a successor of the apostles, the Archbishop

of Salzburg was no doubt perfectly content to travel like the "seventy" and live upon alms. But as a Prince of the Empire he had a dignity to sustain which made necessary the encumbrance of much unapostolic magnificence. Thus he took with him to Vienna his Master of the Household, Count Arco—of whom more anon—his keeper of archives, secretary, valets, comptroller, court-messenger, kapellmeister (Mozart), singer (Cecarelli), and violinist (Brunetti), as well as a host of less exalted servants. Mozart was overjoyed to have a chance of visiting the Austrian capital, but his first letter home shows a good deal of bitter mixed with the sweet. Take this extract, for example: "We dine at eleven o'clock in the forenoon, unluckily rather too early an hour for me. Our party consists of the two valets, the comptroller, Herr Zetti, the confectioner, the two cooks, Cecarelli, Brunetti, and my insignificant self. N.B.—The two valets sit at the head of the table. I have, at all events, the honour to be placed above the cooks; I almost believe I am back in Salzburg! At table all kinds of coarse silly joking go on, but no one jokes with me, for I never say a word, or, if I am obliged to speak, I do so with the utmost gravity, and when I have dined I go away." Not a word need be added to this picture, but note the dignified reserve of the young man "above the cooks." It is the beginning of the end. In the same letter Mozart complains that the archbishop took him about to "musicise" at the entertainments of the nobility, but was in no hurry to pay for such extra labour. After his manner Leopold Mozart sends back some mean-spirited observations, to which his son gives a characteristic reply: "What you write as to my presence contributing to the vanity of the archbishop is in so far just, but of what use is that to me? I cannot subsist on it. Believe me, I am right in saying that here he serves only as a *screen* to me. What distinction, pray, does he confer on me. Herr von Klemmayer and Bönike have a table apart with the illustrious Count Arco. It would be a distinction were I at this table, but not where I am now, with the valets, who, when not occupying the *first seats at table*, light the lustres, open the doors, and wait in the anteroom (*when I am within*), and with cooks too." Mozart then goes on to tell how it was the custom, when the Salzburg musicians attended at a nobleman's entertainment, for the archbishop's valet to wait outside for their arrival, and then to direct a footman to show them in. Against this the composer appeared in open revolt. Taking care to present himself at Prince Gallitzen's alone, he marched direct to the princess and paid his respects like any other gentleman, while Brunetti and Cecarelli were waiting in the distance for orders, without daring to advance. In April the archbishop, who had made a sufficient display of his musical *entourage*, wished to send Mozart and the two Italians home "by diligence," with the alternative of remaining in Vienna at their own expense. The composer would willingly have stayed, but his father would not hear of it. "When I think that I must leave Vienna," exclaims Mozart, "without bringing home at least 1,000 florins, I own it does go to my heart! So, for the sake of a malevolent prince, who daily maltreats me for a pitiful salary of 400 gulden, I must actually throw away 1,000! I should make that sum if I were to give a concert." The composer's disappointment was bitter, for life in Vienna seemed to him at the moment to be not only beautiful but full of promise. Nevertheless he prepared to set out on the day named by the archbishop, but, failing to receive some money due to him, postponed his departure. That step decided his fate, and was the cause of his being able to write, "I have no longer the misfortune to be in the Salzburg service,



and to-day is a happy day for me." How it came about was in this fashion: Mozart, having gone to the archbishop's on the Wednesday named for his departure, was told by the valet that his master wished him to be the bearer of a packet. On learning that the matter was pressing, the composer said, "Then I regret I cannot have the honour of being of use to his Highness on this occasion, for, owing to particular reasons, I am not to leave this till Saturday." The valet was good enough to hold Mozart in the right, but not so the Prince-Archbishop, in whose apartment the following scene took place immediately afterwards. I must premise that the story about the post-chaise being full was a fib suggested by the sympathetic valet, and unworthily adopted by our hero:—

A. (*to Mozart, as he enters*). Well, when are you going, young fellow? M. Highness, I intended to have gone to-night, but every place in the post-carriage is already engaged.

A. (*furiously*). You are the most dissipated fellow I know. No man serves me so badly as you, and if you don't start to-day I shall write home and stop your salary of 500 florins, you ragamuffin, you scamp, you rogue!

M. (*with spirit*). Your Grace does not appear to be satisfied with me. A. (*more furiously*). What! do you dare to threaten me, you rascal? There is the door. I will have nothing more to do with such a low fellow.

M. Nor I with you.

A. (*choking with rage*). Begone!

M. (*as he leaves the room*). The thing is settled, and you shall have it to-morrow in writing.

After describing this edifying conversation to his father, Mozart actually thinks it necessary to justify himself: "My honour is more precious to me than all else, and I know it is the same to you. Be under no anxiety on my account; I am so sure of success here that for a much less cause I would have given up my situation. I have at three different times had good reason to do so, till such treatment seemed to become quite a matter of course. I was twice called a cowardly fellow, so I was resolved not to deserve the name a third time." The composer knew very well how the news would be received by his timid and selfish parent, and he even stooped to suggest duplicity as a means of evading apprehended trouble. In one letter he says, "Write to me by some private hand that you are satisfied—and in truth you may well be so—but publicly abuse me as much as you like, that none of the blame may fall on you." In another we read, "In the meantime, if you are afraid, pretend to be displeased with me, scold me well in your letters, and we two alone will know how the matter really stands." But neither abuse of the archbishop, of whom Wolfgang avowed a mad hatred, nor protestations of well-doing at Vienna, nor suggestions to say one thing and mean another, had any effect on the old man. Leopold strongly urged his son to make it up with the archbishop, who had repented of his violence and was not unwilling. Urging, however, proved to be of no avail. "Let us have done with it," wrote Wolfgang. Meanwhile he endeavoured to obtain a formal dismissal from his master, but Count Arco refused to present a memorial to the archbishop, and warned Mozart, "You have not the power to throw up the situation without your father's consent;" whereupon the musician, still smarting all over at the indignity he had suffered, replied, "I know my duty towards my father as well, and perhaps better, than you do; at all events I should be sorry to learn it from you." "Very well," answered the count, "if your father is satisfied he can request your discharge; and if not, why you can ask for it all the same." To account for the asperity of his language Mozart follows this up with a pitiful story of bodily and mental irritation: "All the edifying things that the archbishop had said to me in the last three audiences, especially in the last, and the pious epithets this admirable man of God applied to me afresh, had such

an effect that the same evening at the Opera I was obliged to go home in the middle of the first act in order to lie down, for I was very feverish, trembled in every limb, and staggered in the street like a drunken man." Further on he says, "I did not know I was a valet," but, having found out his position, he had also come to a resolve: "If the Archbishop of Salzburg were to offer me a salary of 2,000 florins, and any other person 1,000, I would accept the latter, because with the 1,000 I should enjoy health and peace of mind. By all the fatherly love you have invariably shown me since my childhood . . . I adjure you, as you wish to see your son enjoy health and happiness, not to write to me any more upon the subject, but to bury it in the most profound oblivion, for one word more would suffice to rouse both my spleen and yours." Leopold Mozart, however, returned to the charge again and again, so fearful was he of some damage to himself from the offended prince; while Count Arco exerted all his powers to soothe Wolfgang's feelings and reconcile him to his old position. One of the conversations between the Master of the Household and the musician can be made out from the letters, and runs thus:—

COUNT. Mozart, your father has written to me complaining of your conduct.

MOZART. And have I not heard from him also? He has written to me in such a manner that I thought it would drive me crazy; but, reflect as I will, I find it impossible to draw back from my present position.

C. Believe me, you allow yourself to be too easily dazzled; a man's fame here is of very short duration. At first you will have praise enough, and make a great deal, too, no doubt; but how long will this last? After a few months the Viennese will want something new.

M. You are right, count, but you don't suppose that I mean to settle in Vienna? Quite the reverse. I know where to go.

I am afraid that this answer contains one of Mozart's fibs.

C. Well, I am very sorry.

M. The occurrence having taken place in Vienna is the fault of the archbishop and not mine. If he had known how to conduct himself towards men of talent it never would have happened at all. I am the best-tempered fellow in the world, Count Arco, when people are so with me.

C. Yet the archbishop considers you to be a most self-sufficient young man.

M. I dare say he does, for I am so towards him; just as people behave to me, so do I behave to them. When I see that a person despises me and treats me with contempt I can be as proud as any peacock.

C. But don't you know that I myself am often obliged to swallow very disagreeable words?

M. You have no doubt your own reasons for submitting to such a thing, but I have also mine for refusing to do so.

Evidently there was nothing to be done with this "most self-sufficient young man," yet Count Arco would not present the memorial for a formal discharge. At length, in the early part of June, the affair having lasted over a month, Mozart determined to

Beard the lion in his den,  
The Douglas in his hall,

and present the request himself. So, with the document in his pocket, he one day entered the archbishop's house, and—*was kicked out*. Let there be no mistake about this, the words must be taken literally. The actual composer of "Idomeneo," the future author of "Don Giovanni" and the "Jupiter Symphony," was kicked out. The thing seems incredible, but we have Mozart's own word for it. He begins an indignant letter to his father in these terms: "A pretty business Count Arco has now made of it! So this is the way to persuade me to follow his advice, to refuse to present a memorial through inborn stupidity, not to venture to say one word to his master from want of spirit and love of toadyism, to keep me in suspense four weeks and at last compel me to present the memorial myself, and instead of *at least* giving me free access to the prince, to turn me out of doors with a kick. Such then is Count Arco, who (according to your last letter) has my interest so much

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at heart—such is the court I serve! When I arrive with a written document to present, I am maltreated! The scene took place in the anteroom. Of course there was nothing to be done but to go with all speed, not wishing to show disrespect for the prince's apartments, though Arco had not scrupled to do so." The iron entered into Mozart's soul with that desperate affront to his person. Again and again, in the letter just quoted, he returns to the "kick" with a bitterness of spirit much more intelligible than the feeling of respect for the prince's apartments which hindered him from paying Arco back in his own coin, little though he was. "If he had really been disposed to do me a good turn, he ought to have reasoned quietly with me, and allowed the affair to take its course, but not to bandy such words with me as 'clown' and 'saucy fellow,' and turn me out of the room with a kick." Subsequently he writes, "Instead of Count Arco taking my memorial, or procuring me an audience, or advising me to forward the document afterwards, or persuading me to leave the matter as it was—*enfin*, whatever he chose—he sends me off with a kick. I think this was a pretty broad hint that Salzburg was no longer a place for me, except to give me some favourable opportunity to return Count Arco's kick with interest, even should I meet him in the public street. I do not demand any satisfaction for such an insult from the archbishop; he cannot procure it for me as well as I can for myself; but I intend to write to the count to tell him what he may confidently expect as soon as fortune favours me by allowing me to meet him, wherever it may be—if not in a place that I am bound to respect." Mozart, no doubt, found consolation in such threats of vengeance, and several times indulged in them when writing home. On one occasion he sent his father a cane, remarking, "Who knows whether it may not, by your hand, avenge its former master on Arco? Of course I mean accidentally, by mere chance. My *very practical* reply shall not fail that arrogant jackass, were it twenty years hence; for to see him and return his kick without an instant's delay will be one and the same thing, unless I am so unlucky as to see him first in some sacred place." Again he writes, "*It is the heart that ennobles a man*, and though I am no count, I have perhaps more honourable feeling than many a count. But whether a man be a count or a house-porter, from the moment he insults me he is a scoundrel. Though I intend at first to represent to him quite coolly how badly and basely he managed the affair, yet I shall feel bound to add both a kick and a couple of boxes on the ear; for if any one offends me I must have my revenge, and if I did no more to him than he has done to me it would only be retaliation, and not punishment, and I should, moreover, thus place myself on a level with him; but I really am too proud to measure myself with such a stupid oaf." Mozart, as was natural, meant all this at the moment, but it may be more than suspected whether, under the most favourable circumstances, he would have carried out his threat. He was a man of spirit, but not a fool; and for a plebeian to assault a nobleman at that time and place amounted to what Dogberry would call "flat perjury as ever was committed." Mozart himself relates what was done to an acquaintance of his named Von Wiedmer, who, although of noble family, followed the business of a theatrical *entrepreneur*. On receiving an insult from a certain Baron Buffa, Von Wiedmer retaliated with a box on the ear. Immediately afterwards he was arrested, and, though asserting his nobility, taken to the guardhouse, tied up, and so soundly flogged that he kept his bed for three weeks afterwards. This

incident, we may be sure, did not encourage the poor plebeian composer to try his hand on Count Arco, who, though he richly deserved a kick "with interest," never had it administered.

Reviewing the circumstances under which Mozart severed his connection with the archbishop, the most striking illustration of character is found, not in his spirit, which any man with better than the soul of a slave in him must have shown, but in the wonderful patience with which he endured the reproaches and argued against the advice of his father. The old man was most trying throughout—trying in the servility of his nature, in the selfishness which lay at the root of all, and in the unjust charges he brought against his son. But Wolfgang, though firm, never forgot the respect due even to an erring parent, and often he made replies which were really beautiful and touching. Once Leopold Mozart went so far as to say, "You have never shown any love for me, nor sacrificed your pleasures for mine." Wolfgang replied, "Can you really say this? What pleasures have I here? To be in trouble and anxiety to fill my purse. It seems to me that you really think I am revelling in pleasures and amusements. Oh, how completely are you mistaken!" Again, when the old man had scandalously compared him to Aloysia Weber, who had married an actor and neglected her widowed mother, Mozart wrote, "Your comparing me to Madame Lange made me feel sad all day. . . . God knows my only aim is to assist you and us all. Must I repeat it a hundred times that I can be of more use to you here than at Salzburg? I do beg, my dear good father, that you will spare me such letters in future. I conjure you to do so, for they only serve to irritate my mind, and to disturb my heart and spirit, and as I am now constantly occupied in composing, I require both a cheerful mind and a heart at rest." What could be more patient and forbearing than the spirit here shown? But Leopold Mozart did not confine his querulous complainings to the matter of Wolfgang's dispute with the archbishop. Discovering that his son was lodging with Madame Weber and her family, at that time settled in Vienna, the old man suspected danger through contact with Aloysia, who was also, with her husband, in the imperial city. To this Mozart replies, "What you write of the Webers I do assure you is not the fact. I was a fool about Madame Lange I own, but what is a man *not* when he is in love? But I did love her truly, and even now I feel that she is not indifferent to me; it is perhaps fortunate, therefore, that her husband is a jealous booby, and never leaves her, so that I seldom have an opportunity of seeing her." At another time he urges, in reply to one of the paternal lectures, "You may safely trust me. I am no longer a fool, and still less can you believe that I am a godless or an ungrateful son. You must now entirely rely on my head and on my good heart, and you shall never repent it." Again, when lectured about moral and religious conduct, he answers, "I am a fallible young man like others, but I can safely say that I wish all were as little so as myself. You perhaps believe things of me of which I am not guilty. It is not true that I boasted of eating meat on fast-days; but I did say that I cared little about it, and considered it no sin, for by fasting I understand short allowance, and eating less than usual. I attend mass every Sunday and every festival, and on weekdays also when I can; and you know, dear father, that such is the case." Having explained that his acquaintance with a certain lady began in ignorance of her character and ended with its discovery, Mozart concludes in these words: "Moreover, rest assured that I have a real sense of religion; and if ever I have the misfortune (which

may God forbid) to fall in evil courses, I shall absolve you, dearest father, from all responsibility. For in such a case I alone should be to blame; as I have to thank you for all the good that is in me, and for your care of my spiritual as well as temporal welfare." With this view of Mozart as an affectionate son exhibiting infinite patience with a father's weakness and injustice, we may well leave him for the present. But have not the entire facts connected with his separation from the Salzburg court—certain petty deceptions apart—redounded to his honour? Next month it will be my business to inquire in what light his letters make him appear as a lover and a husband.

(To be continued.)

### IMITATION.

BY HENRY C. LUNN.

It seems strange to be compelled to admit that for one person who lives his own natural and peaceful life, there are fifty who spend their days in restlessly imitating the lives of others. To appear affluent, rather than to be happy, would scarcely perhaps be the earnest desire of any sane man, were he not socially yoked with his fellow-men and driven by custom towards a spot which seems to be ever receding from his view. Imitation may certainly be the sincerest flattery; but when it is seen that the flattered have only graciously to accept the homage, whilst the flatterer exhausts his best energies in offering it, we cannot but wonder that the worker does not awaken to a consciousness of the absurdity of his self-imposed task. Abstractedly, there can be no question that were a person, with an income sufficient to ensure him from any worldly privations, to live according to his means, although he might not attract observation by any show of wealth, he would hold a fair name amongst those whose good opinion is worth securing; but when he attempts to imitate others above him, he merely renders his legitimate position insecure, whilst he utterly fails to reach that at which he aims. As in our social, so is it with our mental struggles for place and power. It often happens, for example, that an author, instead of developing any talent he may be possessed of, commences by imitating one who has already gained a fame, and, after a few years of struggle in that direction, generally ends by becoming a literary drudge. An actor, too, takes a living model for his guide, and presents us with so correct a copy that we can only know him from the original by the absence of any innate dramatic faculty. How many shadowy Byrons, Scotts, Keans, and Macreadys have thus gradually passed from our gaze—"inglorious," perhaps, but, alas, not "mute"!

In no one art, however, have we such direct imitation as in that of music; and as it unfortunately happens that the mannerisms of great artists, and not their talent, can alone be successfully copied, it is scarcely a matter of wonder that, as a rule, we reflect rather their defects than their merits. To take instances within our own knowledge, we recollect a lady who, whilst training as a vocalist, attended night after night at the Opera to listen to a celebrated *prima donna* who exhibited a very obvious peculiarity of the throat during the execution of certain passages. After careful study of some months, this peculiarity was faithfully reproduced by the student; but we do not remember that, either in the quality of her voice, or in the power of dramatically rendering her music, she made the slightest perceptible progress. Let us also cite the case of a Conductor in the country, who held a tolerable position amongst the Choral Societies in his immediate neighbourhood. He had of course, as all men should have, a desire to render himself

still more competent for his post, and having heard that M. Jullien was one of the most popular Conductors in the metropolis, he journeyed to London and regularly went to the "Promenade Concerts" to improve himself. In a fortnight he reappeared in his native town, and on the same evening presented himself at the Conductor's desk in a huge white waistcoat, directed his orchestra with the most violent gestures, and at the conclusion of the first piece fell suddenly into an armchair, which had been carefully placed to receive him, in a state of perfect exhaustion. At first this little bit of pantomime was rather effective with the audience; but the applause gradually subsided as it was discovered that he really did not conduct the band one bit better than he did before his London visit, and it at length occurred to him that if he had bestowed as much trouble and expense in poring over the best scores that he had in procuring snow-white waistcoats, and purchasing an armchair to sink into, he would have earned a higher and more durable place both with his fellow-artists and his patrons. When Mendelssohn first played before an English audience it was remarked that he swayed slightly to and fro at the pianoforte, and the number of young performers who immediately moved about uneasily upon their music-stools, in imitation of this habit, was marvellous. Shaking their long hair from their eyes, after the manner of other distinguished foreigners, too, became a custom with many English artists at one time, the latest peculiarity—which we have adopted from our German visitors—being that of "playing from memory," a habit which has been proved to be dangerous even in an experienced artist, and certainly one to be carefully avoided by a student.

The method of endeavouring to form pupils by leading them to imitate the master is so often accepted in lieu of teaching that we can hardly wonder at its very general adoption, especially by those who have not studied how to impart a sound knowledge of the principles of the art they profess. We have vividly within our memory the precepts of one of our greatest English professors, who was so opposed to what he termed "parrot-teaching" that he rarely played during his lessons for fear his pupils should imitate him, and could cite innumerable instances of the skilful manner in which he gradually built up the musical mind, at the same time carefully forming every shade of touch, so that the varied tints required for the due realisation of a musical picture should be always at command. It was his theory that the playing represented the stage of the pupils' musical development, and that to urge them forward by performing something for them to copy was to crush their natural powers, and to raise up a race of imitators of a single artist. That the truth of these principles may be denied by many, we do not doubt; but let it be remembered that he who held these views laid the foundation of a school of pianoforte-playing in this country which his numerous pupils have succeeded in perpetuating, and which it will require an equally sound disciple of the "higher development" theory to supplant.

In composition we have seen, and still see, the same method of imitation pursued by many young students who might have made a name (although perhaps not a very high one) had they merely educated their own natural endowments. At one time Spohr held the sway, and then chromatic harmonies became the rage, and juvenile composers felt proud at being told that they were "English Spohrs." A Thalberg fever, too, set in with writers for the pianoforte, and themes given forth in the centre of the instrument, with *arpeggios* running rapidly above and below it, inundated the market until the model

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(ingenious and clever as were the specimens produced by its originator) grew positively obnoxious to all who were becoming acquainted with the highest works of the art. Then we need scarcely call attention to the imitators of Mendelssohn, for both in sacred and secular music we are even now surrounded by them. True it is that his works were so fascinating that, almost unconsciously, a composer in search of a style might reproduce the Mendelssohnian feeling, if not the actual passages; but as in literature it is an axiom that those who have not strength to rely upon themselves can never obtain more than a passing notoriety, so is it in music an admitted truth that those who have nothing of importance to say can never make their maunderings more successful by borrowing the method of those whose genius alone has created it.

Imitation, as we have already said, is the bane of society, and in artistic training is not only detrimental to progress, but positively destructive to the healthy growth of intellectual power. Study is necessary to develop even the highest genius; but if we desire to be real artists we must eventually give forth from within, rather than take in from without. The teacher who cultivates the faculty of imitation in his lessons, and the student who adopts it, are equally in the wrong; but it must be remembered that only one is culpable, for the latter is passive, whilst the former is active.

THE recent sale by the French Government of M. Courbet's pictures has drawn renewed attention to the unlucky Minister of Fine Arts under the Commune, who will be remembered, if not for his skill as a painter, for the dexterous way in which, under his direction, the Vendôme column was thrown down. M. Courbet has suffered much for his participation in the events of 1871, but came out of them more easily than M. Salvador Daniel, whom the "gentlemen of the pavement" made Director of the Conservatoire. M. Daniel, we are told by M. Weckerlin in his "Musicienne," was the son of a Spaniard who had migrated to Paris. In course of time he entered the orchestra of the Théâtre-Lyrique, and on the failure of that establishment went to Algiers, where he became professor of music at the Arab school, and Director of the Orphéon. On the death of a young lady to whom he was betrothed, M. Daniel returned to Paris, and the next we hear of him is that he took part in the attack on the Hôtel de Ville in October 1870, receiving a wound in the arm. The musical Communist was soon afterwards attached to the direction of the Fine Arts, and in May 1871, when the Versailles troops were nearly within the barriers, he invited the professors of the Conservatoire to meet him in consultation about the welfare of that establishment. Only four persons, two of them ladies, answered the call, and the meeting was postponed for a week. On the 20th of May, Daniel, with two other delegates, arrived at the Conservatoire, summoned M. Weckerlin from his post at the library, and, being joined by a couple of professors, proceeded to deliberate. The Communist's notions were certainly remarkable, for he began by contending that each class should have not one but ten or twenty professors, who should enlighten the pupils turn and turn about. Of course the professors present combated the idea, and the meeting broke up without result. As they separated, M. Weckerlin, who had known Daniel in former days, gave him a word of caution. The answer was, "I know I risk my life, but I must act according to my convictions." Three days afterwards the troops of M. Thiers were in the city, and a lieutenant, with ten men, paid a visit to the

house of M. Daniel, 13, Rue Jacob. The Communist, who never thought of running away, was found in the act of dressing, and promptly admitted his identity. That was enough. Led down into the street, Daniel was placed against a wall and shot at once, his body lying where it fell for hours—so vouches an acquaintance of M. Weckerlin, who witnessed the execution (or murder, was it?) from a neighbouring window. It may be added that the unfortunate man published, in 1863, a book entitled "La Musique Arabe," which is now rare.

IN the paper on Beethoven by Mr. Thayer, to which we made reference last month, the industrious and accurate writer deals, *inter alia*, with the relations between the composer and his brother Johann. Many things have been said and accepted about Johann not at all to his advantage, and some of these are now shown to be utterly false. It is not true, for instance, that Ludwig started Johann in business at Linz, and thus enabled him to earn money which in after years he refused to lend his brother, or which, having lent, he roughly redemanded. The facts are that Johann bought his chemist's shop with funds he had laboriously amassed and deposited with Ludwig for safety. Ludwig, on his part, did not approve the enterprise, and gave up the cash with reluctance and anger. Neither is it true that Johann was always interfering in his brother's concerns, since, Mr. Thayer assures us, the name of the "landowner" does not occur in any "document, letter, or conversation" connected with the "brain-owner" from 1808 to 1822. It was Ludwig, rather, who interfered with Johann; who travelled to Linz on hearing that his brother intended to marry a girl then living with him as his mistress, and who went so far as to obtain an order from the police that if the young woman remained in Linz after a certain date she should be arrested and sent to Vienna as a vagabond. The result, as might have been expected, was that the infuriated Johann promptly married her, and snapped his fingers at both composer and police. Finally, it is not true that Johann did all he could to induce his brother to live with him, for the purpose of having control over his concerns. It was Ludwig, as Mr. Thayer conclusively shows, who wished to be near Johann when the ex-chemist retired from Linz to Vienna with a fortune, and who wrote urgently to that effect, putting the case thus: "As a matter of economy, what a saving for both parties, not to speak of the enjoyment!" Mr. Thayer, we again say, is doing excellent service by thus showing up the errors of Schindler, to whom, as the friend and companion of the master, most biographers have gone for information without troubling to make investigations on their own account.

Now that Italy has freed herself from the dominion of priest and Austrian, it is interesting to trace in books of a former period the working of the ecclesiastical and secular censorship. In many a dramatic poem, for example, the author shows himself careful to conciliate the agents of the Holy Office by protesting disbelief in, and detestation of the words and sentiments put into the mouths of the characters. Thus, one says: "The words fate, heaven, destiny, stars, divinities, and suchlike are poetic expressions, strange to the sentiments of the author, who considers himself a good Catholic. Written according to usage, they are believed according to duty." Another is more terse and emphatic: "The words fate, adore, and suchlike are expressions of the pen, not of the feelings of the author, who glories in being a true Catholic." A third spares no pains to set himself right: "You



will find in this drama such words as idol, divinity, fate, adore, &c., used by our theatres to bring the pagans more and more into contempt, also maxims contrary to natural as well as to divine law, but proper to persons plunged in the errors of a blind idolatry. Condemn the said words and the thoughts which they express as hateful, and detest the said maxims as the deceptions of those who are not enlightened by the true and holy Catholic Faith." That the secular censorship looked keenly after the political virtue of Opera is well known. At Milan "Guillaume Tell" was played under the name of "Wallace," "Lucrezia Borgia" was known at Rome as "La Rinnegata," "Norma" (the word being objected to on account of its use in books of devotion in the sense of "guide" or "rule") as "La Foresta d'Irminsul," while it was more than the performers' liberty was worth to sing "Gridando libertà" in "Suoni la tromba," the censor having substituted "lealtà" for the hated word. Looking back upon all this, how we are reminded of Mrs. Partington and the Atlantic. The mops and brooms of the Holy Office, backed by countless bayonets, could not prevent the march of "la Libertà." It came on like the tide, and the censor, ecclesiastical and secular, had to seek other employment. But he left "footprints on the sands of time."

WE cannot be certain that Mr. Isaac Binns fairly represents the state of musical culture in Batley, but he has recently given a lecture before the "Batley Field Naturalists' Society," from a notice of which we make the following extract: "A paper was read by Mr. Isaac Binns on the 'Attractions of Natural History,' in the course of which he adverted to two classes of so-called 'hobbies,' the first being music, athletics, cricketing, &c.; the second, drinking, dog-fighting, gambling, &c. The latter could not be too strongly condemned; and though the former were beneficial in their effects on the system, the study of natural history was more so, as it enriched both the body and the mind." It is gratifying to find that Mr. Binns places music on a level with "athletics, cricketing, &c.," although we should be extremely glad to know what "hobbies" he includes in the vague "&c." As "drinking, dog-fighting, and gambling" are indignantly excluded, perhaps shooting, football, and lawn-tennis may be admitted as pursuits calculated to be "beneficial in their effects on the system." Unfortunately it often happens that a large majority of the audience are at issue with a lecturer when he ceases to state facts, and brings forth his own opinions; but as they cannot answer him, this antagonistic feeling is never evinced. So when Mr. Binns proceeded to show the "habits of the mole," and afterwards described the kind of insect from which emanates the sound termed the "death-watch," it is just possible that very many of his auditors would have infinitely preferred to listen to a musical composition of one of the great composers, even if it did not, like natural history, "enrich both the body and the mind." As we have already said, we cannot tell whether the stage of musical development at which Mr. Binns has arrived reflects that of the town at which he lectured; but, if so, we may say that Batley and its neighbourhood present a rich field for the labours of a zealous musical missionary.

THE discussion initiated in the pages of the MUSICAL TIMES upon the subject of Degrees in Music has led to excellent results. Some professors, who, either through design or ignorance, had assumed a title to which they had no recognised right, have now withdrawn it, and others have resolutely maintained

that significant silence which is a sufficient reply to all inconvenient inquiries. But, with as earnest a desire that the *status* of a musician should be acknowledged as that the want of it should be exposed, we counsel all who are brought professionally into contact with those who place "Royal Academy of Music" after their names to ask for and peruse the certificate granted to students on leaving that Institution after completing their education. We have no wish here to mention persons—nor indeed can our remarks upon the matter affect any whose reputation it is desirable to uphold—but our experience leads us to believe that, were the method here advocated universally pursued, many names now inseparably united with the letters R.A.M. would appear without them, and many brass plates would disappear from certain doors. We would also be glad to know on what plea the term "Professor" is assumed by those who have never gained that distinction. It is certainly true that every man who professes a certain thing is a "professor;" but the term in music is a title, and, in the Royal Academy of Music, not one of the eminent teachers employed is so styled unless he has earned the right to such designation. Of course no man who thus blinds the public can blind himself to the character of the means he employs to do so; and those who are not thus deceived cannot but feel that the bare assumption of this prefix by a musician of any standing is scarcely a matter to be proud of when side by side with his name at many of our suburban Concert Halls stands that of another "professor" who happens to be a ventriloquist.

AMONGST the many tricks of trade, we know of no one more extensively resorted to than that of offering an inexpensive article as a gift, on condition that an expensive one is purchased at the same time. Hitherto this system has been pursued by publicans, grocers, milkmen, and other tradesmen who supply "creature comforts" in poor neighbourhoods, with the hope of forcing a business which begins to show unmistakable signs of flagging; but we are certainly somewhat surprised to find, by an announcement now before us, headed "How to obtain music gratis," that such a method of attracting attention is by no means confined to particular localities, nor to any especial class of shopkeepers. In this advertisement we are informed that "any customer purchasing five shillings' worth of sale music will be entitled to receive, free of charge, a copy of either of the four following celebrated works," and then the names of two songs and two pianoforte solos are given to choose from. But this is not all the boon conferred upon the artistic public by this benevolent publisher; for a "great sale of music" (terms cash only), at ruinous prices, is also offered, although the ominous line that "none of the music can be exchanged under any circumstances" sufficiently proves that there is a limit to the generosity of all men. Considering that by purchasing five shillings' worth of pieces (the prices of which are very considerably reduced) you may receive one composition (the published price *only* of which is marked), the rush of customers will doubtless be overwhelming; and it is to be regretted, therefore, that this "great sale" is only to last a fortnight. There is every hope, however, that with a little gentle pressure from the public, the proprietor of this establishment may be induced to relent, and allow the sale to extend over a great many more fortnights.

THOSE who are anxious to promote the diffusion of good pianoforte music amongst the young must have been struck with the advertisements of "Teaching

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Pieces" daily appearing in our newspapers. It might reasonably be imagined that the Sonatinas, Rondos, Airs with variations, and other compositions of this class which have been bequeathed to us by English as well as foreign writers, are as excellent "Teaching Pieces" as can be supplied by the prolific composers of the day; and it is right therefore to make it known that the works which are thus named (not by the authors, we believe, but by the publishers) are professedly written for the purpose of enabling a pupil to make a great show at a very small expenditure of executive power. That this system strikes at the root of solid and artistic training, both of the hand and mind, cannot admit of a doubt; but superficial music props up superficial teaching, and the supply will always keep pace with the demand. An examination of the masters, instead of the pupils, in some of our educational establishments may come some day; and then we shall see how it happens that many, who are supposed by their parents and guardians to perform "brilliant pieces," cannot even play a scale. The dissemination of elementary works by accredited professors, which is now proceeding so vigorously, will no doubt open the eyes of thinking men to the truth; and those who live by perverting it must then either mend their ways or resign their trust. In a healthy state of the art, children would be taught healthy compositions; and "drawing-room music" would be but a development of "nursery music."

#### HER MAJESTY'S THEATRE.

THE short winter season of Italian Opera at this establishment came to a close on Saturday the 15th ult.; but two extra nights were given in the following week, Monday introducing Madame Trebelli as *Nancy*, in "*Marta*," and Tuesday being for the benefit of the lessee. The question as to whether there is a public for Italian Opera out of the regular season, at moderate prices of admission, has now been satisfactorily answered, for on each evening the house has been crowded. The representations of all the Operas have been, on the whole, satisfactory, the roughness and uncertainty occasionally observable being no doubt attributable to the fact of the works being given without sufficient preparation, and the orchestral performers being unused to playing under the Conductor. These matters will of course be remedied, should the experiment be repeated. We can very well afford to pass through the season without Verdi's "*Forza del Destino*;" but why should Mr. Mapleson tell us that he has consulted "the interests of connoisseurs and of the public" in not producing it? If his audiences have shown that they prefer the stock Operas to a novelty, surely the lessee has consulted his own interests in the matter, and it would have been infinitely better, therefore, to say nothing about it.

#### ROYAL ALBERT HALL CHORAL SOCIETY.

THE musical association which engages to present a new work to any public for the first time undertakes a serious responsibility. To itself, for example, is owing all that labour and care can do in the way of sustaining or enhancing reputation by so conspicuous a means. To the composer is owing the fullest service, lest injustice be done, and to the public the same lest false impressions be formed. We have every reason to think that Mr. Barnby and the managers of the above-named Society bore these things in mind when resolving upon the production of Professor Macfarren's "*Joseph*." Mr. Barnby has given too many proofs of zeal and devotion to allow misgivings with regard to himself at any rate, and, if his co-workers are sensible men, they defer to his judgment on all musical matters. Yet, in point of fact, the desire that "*Joseph*" might receive ample justice was partially foiled by the wish to produce the work without delay—a very natural and laudable wish in every such case, though sometimes inconvenient. We hear that the Oratorio received six ordinary choir rehearsals and three or four special ones, at which the

attendance was not large. Looking at the difficulty of the music, and after making allowance for the ability of the chorus and the training powers of the Conductor, this would, *prima facie*, seem to us hardly enough for an absolute assurance of the best results. Nor, in truth, were the best results forthcoming—at all events so must have thought those who were able to compare what was done with the magnificent performance at Leeds. The chorus often lacked confidence, and therefore decision, while appearing to be so much engrossed in the mere reading of the text as to have no thought for the shades of musical and dramatic expression which should be as closely observed by a choralist as by a solo singer. Nor was the band altogether perfect, while, by an unfortunate coincidence, several of the principal artists fell below par. For Madame Patey, who was suffering from cold, an apology had to be circulated. Madame Sherrington sang with much less than her old power; Mr. Santley, who is understood to dislike the hall, was feeble, nor did Signor Foli omit to keep him in countenance. Altogether, therefore, the first presentation of "*Joseph*" to Londoners cannot be considered a happy, though undoubtedly it was an interesting, event, as the presence of a crowd of musical and artistic notables testified. But the reception of the work gave its composer no reason for discontent. A good many of the numbers, especially the chorus of Ishmaelites and that of the Egyptians, in which they acclaim the elevation of *Joseph*, were loudly applauded, as was, thanks to Mr. E. Lloyd's excellent singing not less than to its own merits, the expressive Air of *Reuben*, "Let us not kill him." At the close, Professor Macfarren was called to the platform and applauded with a fervour which left no doubt either of the esteem in which he is held, or the admiration his work had commanded. All the same is it our duty to state in plain terms that the rendering of "*Joseph*," though good, having in view the time devoted to preparation, was not one fairly illustrative of the effects possible to the music.

With regard to the Oratorio itself, it would be superfluous to discuss again those points which so recently occupied the attention of our Special Correspondent at the Leeds Festival. The defects which then attracted notice on all hands are not, as it seems to us, removed by further acquaintance, while those of the libretto have acquired greater prominence. It is undoubtedly true that Dr. Monk selected and arranged the scenes from the life of his hero with judgment, but he erred, as experience now shows, in adhering to the language of Scripture for his extended dramatic dialogues. Sometimes, indeed, the effect of transforming the narrative into dialogue approaches dangerously near the ludicrous, and we can only wonder that two men of such taste and sense as Drs. Monk and Macfarren allowed the result to meet the public eye. However, the mischief is done and cannot now very well be obviated. The music of "*Joseph*," taken as a whole, commends itself more and more as the work of a powerful thinker and a learned musician—one, moreover, who knows how at times, though not often enough, to be tender and graceful withal. This is the general impression made by an attentive hearing, nevertheless we are sensible of defects. The construction of the music puts too much strain upon the mind of the listener, because there are in it too few points of repose. Then there is often a sense of hardness and dryness, caused by the predominance of intellect over feeling; and, with it, a sense of restlessness due to the ever-shifting tonality which enters so much into the composer's method. But, all these things notwithstanding, "*Joseph*" is an Oratorio such as few, if any, among living musicians could write; and, if we cannot hail it as faultless, it is a simple duty to value the work as a most important contribution to art, and as a successful vindication of native talent.

#### SACRED HARMONIC SOCIETY.

A LARGE audience assembled at Exeter Hall on the 14th ult.; for the attraction of "*Judas Maccabæus*," as given by the Sacred Harmonic Society, is to real Handel-lovers even greater than that of "*Israel in Egypt*," the union of redundant orchestral and choral power being more in

sympathy with the subject of the former than of the latter work. Still we cannot admit that brass instruments, in combination with voices, should be blown as if the sole object were to crush, rather than to aid, the grand vocal effects of Handel's original score; and if, therefore, Sir Michael Costa's "additional accompaniments" (so skilful and appropriate in many of the best choruses) are to be heard in all their integrity in the Oratorios of Handel which this Society has done so much to popularise, we may at least express a hope that the vigour of those who wield the noisiest of the wind instruments should be placed under wholesome control. In every respect the choir shows unmistakable signs of improvement; indeed, we doubt whether the uniformly excellent manner in which the choruses of "Judas Maccabæus" were given may not be placed upon record as the best choral achievement yet accomplished by this Association. We may mention "Hear us, O Lord," "Fall'n is the foe," and "We never will bow down" as especially worthy of the warmest commendation, all the points being brought out with remarkable clearness and precision. The solo vocalists acquitted themselves to the entire satisfaction of the audience; but the honours of the evening fell to Mr. E. Lloyd (who replaced Mr. Vernon Rigby, absent from indisposition), his singing of "Call forth thy powers" being so admirable as to elicit an enthusiastic encore, and the vigorous "Sound an alarm" being received in a manner which must have convinced the singer of the hold he has now securely obtained over the most exacting audiences. Madame Lemmens-Sherrington's best solo was "From mighty kings;" Miss Julia Wigan was highly effective in "So shall the lute and harp awake" (which she sang better than the well-known "Pious orgies"); Miss Julia Elton gave "Father of heaven" with much purity of expression; and Mr. Montem Smith and Mr. Lewis Thomas (the latter rendering "The Lord worketh wonders" with much intelligence) were most efficient in all the music allotted to them. Sir Michael Costa conducted with his accustomed care and decision.

#### MR. PROUT'S NEW SYMPHONY.

We shall offer no apology for giving the Symphony in G minor by Mr. Ebenezer Prout (produced at the Crystal Palace since our last issue) a notice apart. There may be some oddly constituted folk who combine with an anxiety for the development of native talent a wish to throw cold water upon it when it appears; but, as we are unaware of their existence, it is allowable to assume that no effort to render the uttermost honour to an English composer which he has fairly earned will be accounted superfluous.

Mr. Prout, besides writing music himself, criticises the writings of others, and often signs his verdicts with his own sign manual. We know, therefore, what his opinions are upon matters of high artistic moment, and are well assured that he is a man of catholic sympathies. Mr. Prout has preached amongst us the gospel of the moderns with edifying enthusiasm. He can admire Wagner heart and soul, and, just as Mr. Gladstone keeps his mind "open" about vaccination laws or any other social mistake that may be pointed out to him on a postcard, so does Mr. Prout keep his mind open to the beauties of Tschaikowsky and others whom that appalling Slav represents. All this is praiseworthy, for a man should be ready to appreciate the beautiful in whatever form it appears; but, as a rule, when a composer admires modern tendencies he is impelled to illustrate them by his works. This may be accounted for by the irresistible attraction of the style and methods characteristic of advanced orchestral music, and the comparative ease with which the symbols of "sound and fury" can be put on paper. But Mr. Prout is a conspicuous exception. He projects his admiration even into the Zukunft, but his labours are carried on in the region of the classic past; and, while seeing much to praise in a Tschaikowsky, he prefers to write Symphonies as clear and symmetrical as those of a Mozart. This is excellent, and heartily do we wish that others would follow so good an example, for when our composers follow pure models in practice it is a matter of indifference what they can find to praise in theory. The Symphony in G minor is, as regards construction and style, built on the noblest

lines of the great masters, and, if for this reason alone, presents a claim to our regard. So far, at any rate, there can be nothing better, and all we have to do is to see whether the ideas thus enshrined are worthy of the fashion in which they are expressed.

The form of the opening movement (*Allegro moderato e con fuoco*, G minor, 2) is as compact and symmetrical as that of Mozart in the same key, while illustrating the care Mr. Prout takes to make the most of his materials. He never sucks the orange and throws it away. On the contrary, every idea that comes to him is used up with praiseworthy economy of resource, and with corresponding advantage to the unity and intelligibility of the work. The movement begins with an emphatic exordium, wherein the dominant and tonic chords, given out *staccato*, with full orchestral power, are the chief feature. This introduces a melodious leading theme for first violins and flute, followed by a Tutti notable on account of the effective manner in which a descending diatonic passage of semiquavers is suddenly arrested on E flat, that note, as a dominant pedal, sustaining a graceful episodic theme. The Tutti is generally marked by much vigour, if not novelty, and, closing on the dominant of B flat, leads well up to the second theme in its orthodox key. The new melody is not quite as pronounced a contrast to its predecessor as some may desire, but it is very tuneful, and its announcement by the wind alone has a grateful effect. This having been repeated by the strings, the peroration of the first half of the movement is at once entered upon, and introduces some new matter, immensely vigorous, and made all the more effective by the terseness of its enunciation. The composer has now set forth his "argument," and in looking upon it we are struck by the fact—so rare in a modern orchestral piece—that not a word has been wasted. The first part of the Allegro in Beethoven's "Fifth" is hardly more concentrated, and so, having clearly in mind what is to be developed, we pass on to the "free Fantasia" that opens the second part. Here Mr. Prout begins, as others have done before him, by drawing for a few bars upon the peroration just alluded to, after which the leading theme appears in the wood wind, while the strings are amusing themselves by tossing about a short independent phrase. From this a leap back is made to the distinctive chords of the exordium, which enter with a crash in C sharp minor, that key being rapidly reached enharmonically from C minor through A flat. Next, the second theme is introduced (in C major) by the bassoon, the other members of the wood wind following with snatches of the same melody. Then we have again the matter of the peroration tied in the bonds of double counterpoint to the descending diatonic passage already mentioned, after which we return once more to the introductory chords, passing from them over a new legato phrase, as by a bridge, to a short dominant pedal, and the usual *réprie* of the principal themes, now variously modified and pleasantly redistributed among the instruments. The new treatment of the chief *motif*, and the episode connecting this with its subordinate, are as fanciful as anything in the "Fantasia" proper, but never go beyond a legitimate development of materials already accumulated. The second theme is dismissed without expansion, and after it the movement reaches a grand climax with the peroration of its first part, now in the tonic major. At this point we look for a working up to the Coda, which Mr. Prout does in leisurely fashion, not only giving a new episodic *motif*, but making large use of the exordium, as well as of his leading themes. The sudden reintroduction of the suave and gentle second melody (by the wood upon a tonic pedal) in the midst of the Coda is a happy thought and has a striking effect. Looking upon the entire movement, we must admire its workmanship heartily. It is that of a musician who has the scores of the masters at his fingers' ends.

Mr. Prout is fond of using strings and wind in alternation, and indulges this fondness at the opening of his slow movement (*Larghetto espressivo*, E flat, 3), the principal melody of which—one as gentle and tuneful as Schubert himself could desire—is first played by the violins *con sordini*, and next by flute and clarinet. It is of considerable length, and we have it rehearsed twice in full without change of key, though with various modifica-



tions of "colour," before a subordinate appears. The new-comer is divided phrase by phrase among the wind, to a *tremolando* accompaniment of strings. Others follow in succession, all more or less similar as to general character, for the movement is singularly unvaried by the gusts of passion which often disturb the placid surface of its kind. Finally the original melody returns, and upon it the movement peacefully dies away. There is but little in this *Larghetto* expressive of profound feeling—nothing that goes to the heart and moves it. But there is much that charms the senses, while the musician can listen with the additional pleasure that springs from the contemplation of an artistic work. In the Scherzo (*Allegro molto*, C minor, ♯) Mr. Prout again makes the strings and wind carry on a dialogue; the former with anger and agitation, the latter with something of placidity, the whole with effect. There are two Trios, one in A flat, the other in F, both necessarily contrasting with the Scherzo proper, but not differing from each other so widely as might be with advantage. Whenever this form appears it is *prima facie* for the sake of contrast, the admirable effect of which cannot be too studiously produced. As regards the music *per se*, too much cannot be said in praise of its transparent clearness. Like the rest of the Symphony, the Scherzo is never obscure, and we feel that it conveys everything the composer intended.

The strings lead off the Finale (*Vivace assai*, G minor, ♯) with a bustling theme which somehow gives rise to agreeable expectations; just as Haydn's openings, according to the degree in which they are bucolic, prepare us for a setting forth of his invention and contrapuntal skill. We scarcely anticipate, however, what in this case follows a spirited exposition of the *motif*. The second violins, attended by the violas with a counterpoint of quavers, give out a new subject in semibreves and minims for fugal treatment. But no fugue is intended. As soon as the theme has "flown" through all the divisions of strings, a Tutti is reached, generated by the leading *motif*, and followed by an episode wherein the brass instruments come, for the first time, well to the front. The stateliness here shown is in excellent contrast with the activity which precedes and comes after. Duly heralded, the principal subject now makes its first re-entry, followed by a second and happily varied episode, for wind and strings in alternation. A portion of this new theme is afterwards cleverly worked in with the fugal subject, while a bustling counterpoint of quavers sustains the main character of the movement. The leading *motif* next makes its second re-entry, followed by the Tutti already referred to, and by the episode for the "brass" as well as by the combined themes. Then we have the third re-entry of the principal subject, leading to a preparation for the Coda in the form of an extended dominant pedal, upon which Mr. Prout exercises his counterpoint with capital effect. Continuing, with unabated vigour, the movement is closed by an emphatic reiteration of the main theme. This is undoubtedly the finest section of the work, its claim to that honour being based upon cleverness of construction, well-contrasted effects, and a sustaining power such as nowadays is rarely displayed. If on account of its Finale alone, the Symphony deserves a cordial welcome and ungrudging honour.

To sum up, we have in this work a capital specimen of finished and classical musicianship, only needing profound intellectuality and intense emotionalism to be great. Will Mr. Prout, equipped as he is with all that art can bestow, move up into the higher regions of breathing thought and burning word? Who knows? He is in the vigour of his powers and the full flush of his ambition. Anyhow, there is every reason to cheer him on his course.

#### CRYSTAL PALACE.

HERR WILHELMJ made his first appearance at this establishment during the present season on the 8th ult. He selected for performance Raff's Violin Concerto in B minor, Op. 161, a work which had not before been heard in England. It cannot be considered in any way one of the composer's most successful efforts. Raff writes too much for his own reputation. His published works already reach beyond Op. 200; and while there are many, such as his Second,

Third, and Fourth Symphonies, parts of his "Lenore," his Piano Concerto in C minor, and others which might be named, undoubtedly establishing his right to be considered one of the leading composers of the day, there are also many others in which cleverness of treatment is used to conceal poverty of invention. Such a work in our opinion is the Violin Concerto. Both the solo instrument and the orchestra are skilfully handled; but there is hardly a thought in the piece which one would care to hear a second time. The applause which followed its conclusion was a tribute rather to the excellence of the performance than to the merits of the composition. Later in the programme Herr Wilhelmj played a Concertstück of his own for violin and orchestra—a show-piece of no great musical value. The orchestral performances on this afternoon included the "Zauberflöte" Overture, Beethoven's Eighth Symphony, and Liszt's brilliant transcription for orchestra of his fourth "Rhapsodie Hongroise." That all received full justice under Mr. Manns need hardly be said. The vocalists were Madame Matilda Savertal, a lady with a powerful and sympathetic soprano voice, who made her first appearance at the Palace on this occasion, and Signor Foli.

Mr. J. L. Hatton's new sacred Drama "Hezekiah" occupied the entire concert on the 15th—the last before Christmas. Mr. Hatton has obtained so high and well-deserved a reputation as a composer of songs and part-songs, that a very natural curiosity was felt as to how he would succeed in sacred music. It cannot be said that "Hezekiah" will add any fresh lustre to his fame. That it is melodious and flowing will be expected by all; and the workmanship also shows a practised hand, though there is little display of contrapuntal skill. Mr. Hatton seems to have intentionally written down to the level of amateur Choral Societies, and he will probably have his reward in the popularity of his work with such Associations; but of individuality of style or of freshness of idea we find very few traces. The best description we can give of the music is to say that it is throughout pretty but commonplace. It is no more than justice to add that it is thoroughly well written for the voices, and that it affords the soloists good opportunity for legitimate display. The performance was a very good one; the Crystal Palace Choir sang well throughout, and the solo music could not have been in safer hands than those of Madame Lemmens-Sherrington, Miss Emma Reimar, Madame Patey, Mr. Edward Lloyd, and Mr. Santley. The work was well received, and the composer was called for at the close of the performance and warmly applauded.

In addition to the Saturday Concerts, an interesting musical event of the past month has been the revival on the 12th ult. of Cimarosa's "Il Matrimonio Segreto" under the title of "The Secret Marriage." The English version has been ably adapted by Mr. W. Grist, and the charming, though in parts old-fashioned, music was on the whole excellently performed. As regards acting, the first mention should be made of the *Gerónimo* of Mr. Richard Temple, which was a most amusing impersonation, while in the singing Madame Cave-Ashton, as *Carolina*, carried off the palm. The other characters were sustained by Mr. George Fox, who sang well as the *Count*; and Mr. Bernard Lane (*Paolino*), Madame Alice Barth (*Elisetta*), and Miss Florence St. John (*Fidalma*) were all more or less satisfactory. The performance was repeated on the 17th.

#### MONDAY POPULAR CONCERTS.

ONLY three of these Concerts (besides the usual performances on Saturday afternoons) were given during last month, previous to the adjournment for the Christmas vacation, viz. on the 3rd, 10th, and 17th respectively. On the first evening mentioned the chamber music consisted of Cherubini's Quartet in D minor for stringed instruments and Mendelssohn's Quartet in B minor (Op. 3) for pianoforte, violin, viola, and violoncello, the rendering of both works having been admirable throughout. Herr Straus occupied the post of leading violinist, and a promising young artist, Mlle. Dora Schirmacher, presided at the pianoforte. It is but rarely now that the chamber works, together with many others of the sterling compositions of the composer of "Les Deux Journées," obtain



a hearing, but their performance, when it occurs, is none the less welcome. It is the depth and clearness of conception and the absolute mastery he exercises over a variety of forms which—apart from his dramatic and Church music—render the works of the Florentine *maestro* of the highest importance to the student of classical music, and it is a matter of great regret that they should remain in such sore need of a general revival. Besides the above two Quartetts the programme included a Romance for violin by Max Bruch, played with much refinement of taste by Herr Straus, and a Sonata (C major, Op. 2) for pianoforte by Beethoven, in the rendering of which Mdle. Schirmacher's exceptional talent appeared to the best advantage, and she was much and deservedly applauded. Mr. Santley was the vocalist. The second Concert of the month commenced with Mozart's Quartett in C major (the last of the set dedicated by the composer to Joseph Haydn) in which Madame Norman-Néruda was associated with Messrs. Ries, Zerbini, and Piatti. The pianist on this occasion was Mr. Charles Hallé, who met with a very warm reception, and played with his accustomed lucidity and brilliancy Schubert's noble, if somewhat diffuse, Fantasia in C major. Another feature in the evening's programme was supplied by Madame Norman-Néruda, who in her performance of a Sonata (D minor) by Rust—a contemporary of Ph. E. Bach—worked a veritable revival among the quaint old dance movements of the primitive Sonata, showing them to be capable of imparting a good deal more than mere rhythmical meaning. Pergolesi's well-known Sicilienne, and songs by Bach and Haydn, were exceedingly well rendered by Mdle. Friedländer, who appears to have become quite a favourite at these concerts; and the evening concluded with Beethoven's Variations, written for pianoforte, violin, and violoncello, on Wenzel Müller's once popular Air "Ich bin der Schneider Kakadu." Mr. Charles Hallé, Madame Norman-Néruda, and Signor Piatti were the executants. Sir Julius Benedict acted as the accompanist. At the last of the three concerts under notice Madame Norman-Néruda was again the principal violinist in Schubert's Stringed Quintett in C major (Op. 163) and Brahms's Quartett in G minor for pianoforte, violin, viola, and violoncello, Miss Zimmermann having been the pianist in the latter work, one of the most remarkable of the kind which "young Germany" has produced. Bach's Prelude and Fugue in E minor, and Sterndale Bennett's Rondo Piacerevole, were played with great artistic refinement by Miss Zimmermann, the latter piece receiving an encore, to which the lady responded by the brilliant performance of the same composer's playful "musical sketch" known as the "Fountain." Mdle. Friedländer sang with much effect Lieder by Schubert, Schumann, and Hiller, infusing, however, to our thinking, too much dramatic pathos into the words of the simple Volkslied by the latter composer. The lady was encoired in her last song, and, as on previous occasions, repeated the concluding verse, a custom which we had hoped was gradually disappearing from our concert-rooms. Such fragmentary repetitions disturb the unity of the work performed (and it matters little whether it be a simple song or a more ambitious composition) and rather weaken than enhance the effect previously produced by the performer. Encores, in our opinion, should either be declined altogether or replied to by an additional number. MM. Ries, Zerbini, and Piatti, and Madame Néruda, assisted in the execution of the chamber music, which, it is hardly necessary to add, was most admirably performed. Mr. Zerbini was a very efficient accompanist. The next concert will take place on Monday evening, the 7th inst.

#### ROYAL ACADEMY OF MUSIC.

AN orchestral Concert by the students of this Institution was given on the 13th ult., at St. James's Hall, before a large audience. The two compositions by the pupils—the first movement of a Symphony in G minor by R. Addison, and a Quartett and Chorus by G. Hooper—were highly favourable specimens of the manner in which this branch of study is cultivated in the Academy; the former being remarkably clear and cleverly instrumented, and the latter (especially the unaccompanied Quartett) melodious

and well written for the voices. All the pianists were exceptionally good; Miss Ethel Gould especially, in the Romance and Rondo from Chopin's Concerto in E minor, displaying a refined touch and executive facility which elicited the warmest marks of approbation. Miss Ellis, in the first movement of Hummel's Concerto in E, and Miss Boxell, in the first movement of Beethoven's Concerto in C minor, were also most favourably received; and the rendering of the first movement of Beethoven's Violin Concerto by Miss De Nolte (who now holds one of the "Professors' Scholarships") reflected the utmost credit both upon herself and her instructor. Signor Randegger's dramatic Scena, "Medea," was effectively sung by Mrs. Crosmond Turner; Miss Clara Samuelli gave with much purity of style Mozart's "Vedrai carino;" and concerted pieces were sung by Misses Leonora Braham and Orridge, Messrs. Welch, Theiler, and Hutchinson. The first and second parts of Bach's "Christmas Oratorio" were well given, the solo parts being most carefully rendered by Misses Leonora Braham and Orridge, Messrs. Welch and Robert George. The band and choir were so thoroughly efficient as to fully evidence the care with which the work had been prepared. The concert was, as usual, under the able directorship of Mr. Walter Macfarren.

THE competition for the "Thalberg" Scholarship was held at the Royal Academy of Music, on the 17th ult. The examiners were Mr. W. Dorrell, Mr. Walter Macfarren, Mr. A. Randegger, Mr. Brinley Richards, and the Principal (Professor Macfarren). There were twenty-three candidates, and the scholarship was awarded to Alice Heathcote. The competition for the "Novello" Scholarship took place on the same day. The examiners were Mr. Barnby, Mr. H. C. Lunn, and the Principal. There were seven candidates, and the scholarship was awarded to William Sewell. The competition for the "Balfé" Scholarship took place on the 18th ult. The examiners were Mr. H. C. Banister, Mr. H. C. Lunn, Mr. A. Randegger, Dr. Steggall, and the Principal (Professor Macfarren). There were six candidates, and the scholarship was awarded to Percy Stranders. The competition for the "Westmorland" Scholarship and "Potter" Exhibition was afterwards held. The examiners were Mr. F. R. Cox, Mr. H. C. Lunn, Mr. Walter Macfarren, Mr. A. Randegger, Dr. Steggall, and the Principal. There were eighteen candidates, and the scholarship was awarded to Marian Williams (re-elected). The "Potter" Exhibition, for which there were eight candidates, was awarded to F. W. W. Bampfylde.

THE usual special services have been held at St. Anne's, Soho, on the Friday evenings during Advent, Bach's Cantata, "My spirit was in heaviness," being given, with the accompaniment of a small orchestra, in place of the Anthem. The Magnificat and Nunc dimittis were by Dr. Garrett in F, and in these as well as in the hymns at the commencement and conclusion of the service, the orchestra was employed. The tenor solos were given by Mr. Charles Wade with much refinement; Master Andrews and Mr. Greaves singing the soprano and bass solos, and notably the beautiful Duet, "Come, my Saviour," with care and intelligence. The choir, under the direction of Mr. J. Barnby, rendered the Choruses very efficiently, the effect of the concluding Chorus of praise being extremely fine. Mr. J. M. Coward presided at the organ. The Princess of Wales was present at the last service. A portion of Bach's Christmas Oratorio will be performed, with orchestral accompaniment, under the direction of Mr. Barnby, on Friday evenings, the 4th, 11th, and 18th inst., at eight o'clock.

THE first concert of the second season of the Grove Park Choral Society, Chiswick, took place on the 4th ult. at the New Vestry Hall, Turnham Green, before a numerous and appreciative audience. The opening part of the programme was of a miscellaneous character, consisting chiefly of vocal solos and some part-singing, while the *pièce de résistance* of the evening, which occupied the entire second part, was Mr. Cowen's Cantata "The Rose-Maiden," a work admirably suited to the limited capacities of a newly formed choir. The performance was a good one throughout, and bore testimony to the progress made by the Society since last season, under its able and energetic

## Turn Thy face from my sins.

January 1, 1873.

Psalm li. 9, 10, 11.

ARTHUR SULLIVAN.

FULL ANTHEM FOR FOUR VOICES.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.)

*Andante espressivo.*

TREBLE. *p* Turn Thy face from my sins, and

ALTO. *p* Turn Thy face from my sins, and

TENOR (Sve. lower). *p* Turn Thy face from my sins, and

BASS. *p* Turn Thy face from my sins, and

ORGAN. *p*

*cres.*

put out all my mis-deeds. Make me a clean heart, O God, and re-new a right

*cres.*

put out all my mis-deeds. Make me a clean heart, O God, and re-new a right

*cres.*

put out all my mis-deeds. Make me a clean heart, O God, and re-new a right

*cres.*

put out all my mis-deeds. Make me a clean heart, O God, and re-new a right

*cres.*

*mf* *dim.*

spi-rit with-in me. Cast me not a-way, cast me

*mf* *dim.*

spi-rit with-in me. Cast me not a-way, cast me

*mf* *dim.*

spi-rit with-in me. Cast me not a-way, cast me not a-way, ..

*mf* *dim.*

spi-rit with-in me. Cast me not a-way, cast me not a-way,

*mf* *dim.*

spi-rit with-in me.

not a - way, . . cast me not a - way from Thy pre - sence; and  
 cast . . me not a - way . . from Thy pre - sence;  
 cast me not a - way from Thy . . pre - sence;  
 cast me not a - way from . . Thy pre - sence;

take not Thy Ho - ly Spi - rit . . from . . me.  
 and take not Thy Ho - ly Spi - rit

Turn Thy face from my sins, and put out all my mis-  
 Turn Thy face from my sins, and put out all my mis-  
 from me. Turn Thy face from my sins, and put out all my mis-  
 Turn Thy face from my sins, and put out all my mis-

*cres.*  
*cres.*  
*cres.*  
*cres.*  
*p*  
*cres.*

- deeds. Make me a clean heart, O God, and re - new a right spi - rit with - in me.

- deeds. Make me a clean heart, O God, and re - new a right spi - rit with - in me.

- deeds. Make me a clean heart, O God, and re - new a right spi - rit with - in me.

- deeds. Make me a clean heart, O God, and re - new a right spi - rit with - in me.

*dim.*  
Cast me not a - way from Thy pre - sence,

*dim.*  
Cast me not a - way from Thy pre - sence, *p* and take not Thy

*dim.*  
Cast me not a - way from Thy pre - sence, *p* and take not Thy Ho - ly Spi - rit

*dim.*  
Cast me not a - way from Thy pre - sence,

*dim.* *p*

*p* and take not Thy Ho - ly Spi - rit from me, *pp* Thy Ho - ly Spi - rit from me.

*pp*  
Ho - ly Spi - rit from me, Thy Ho - ly Spi - rit from me.

*pp*  
from me, . . . from me, Thy Ho - ly Spi - rit from me.

*p* and take not Thy Ho - ly Spi - rit from me, *pp* Thy Ho - ly Spi - rit from me.

*pp*

A folio Edition is also published, price 6d.



## Lord, we pray Thee.

January 1, 1878.

COLLECT FOR THE 17TH SUNDAY AFTER TRINITY.

Dr. J. V. ROBERTS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.)

SOLO. TENOR OR TREBLE.

*Largo.*

VOICE.

ORGAN.

♩ = 60.

*p*  
*Sus. Diaps.*

Lord, we pray Thee, Lord, we pray Thee that Thy grace may

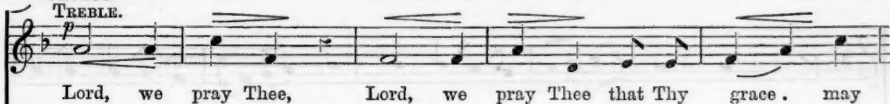
al-ways prevent and fol-low us, that Thy grace may al-ways pre-vent and fol-low

us, and make us con-tin-u-ally, and make us con-tin-u-ally to be

giv'n to all good works; through Je-sus Christ our Lord.

*mf*

*dim. e rall.*

CHORUS.  
TREBLE.

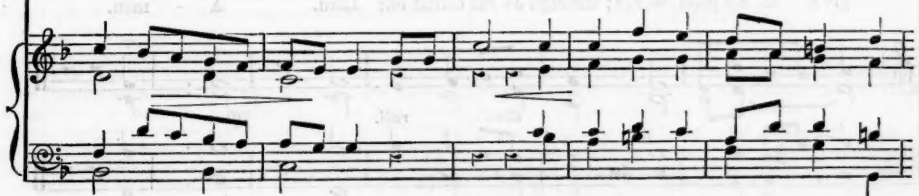
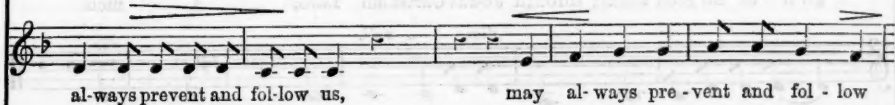
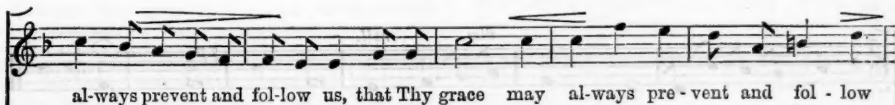
## ALTO.



## TENOR (Sve. lower).



## BASS.



us, and make us con - tin - ual - ly, and make us con - tin - ual - ly to be

us, and make us con - tin - ual - ly . . . to be

us, and make us con - tin - ual - ly to be

us, and make us to be

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: 'us, and make us con - tin - ual - ly, and make us con - tin - ual - ly to be' for the first staff, 'us, and make us con - tin - ual - ly . . . to be' for the second, 'us, and make us con - tin - ual - ly to be' for the third, and 'us, and make us to be' for the fourth. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

giv'n to all good works; through Je - sus Christ our Lord, A - men.

giv'n to all good works; through Je - sus Christ our Lord, A - men.

giv'n to all good works; through Je - sus Christ our Lord. A - men.

giv'n to all good works; through Je - sus Christ our Lord. A - men.

The second system of the musical score continues the vocal and piano parts. It includes the same four vocal staves and piano accompaniment. The lyrics are: 'giv'n to all good works; through Je - sus Christ our Lord, A - men.' for the first three staves, and 'giv'n to all good works; through Je - sus Christ our Lord. A - men.' for the fourth. The piano accompaniment continues with the same eighth-note pattern in the right hand and a more complex bass line in the left hand. The system concludes with a double bar line.



Conductor Mr. Theodore Drew. The incidental solos were well rendered by members of the choir. Miss Wyatt was the accompanist, and delivered herself of a somewhat arduous task in a thoroughly musicianlike manner. The second concert of the Society will be given in the early part of the present month.

WE regret to record the death of M. Alexandre François Debain, the celebrated pianoforte and harmonium manufacturer, which occurred in Paris on the 3rd ult. His extraordinary talent for the mechanical arts manifested itself when very young, and he entered the musical instrument trade in his sixteenth year. Space would not allow us to chronicle half his inventions; but we may say that amongst other things he constructed a mechanical organ-tree, fourteen feet high, the branches of which were full of birds that fluttered about and sang. He was the inventor of the *Harmonium*, the *Stenographone* (an instrument designed to note down music as it is being executed upon the keyboard), the *Concertina*, and the *Antiphonel*, which was played with a handle, plates, with the music marked out with points of iron, being placed in succession upon an apparatus which adapted itself to the keyboard. He also invented a new ballot-box for voting, which was adopted by the Assembly in its sitting of the 6th May, 1850.

SPECIAL SERVICES were held in Christ Church, Mayfair, on Advent Sunday. At the morning service the Canticles were sung to Dykes in F and Garrett in F. The responses used were the Ferial Responses, edited by J. Barnby; and the Anthem was Dr. Stainer's "Hosannah in the highest." At evensong the choir had the co-operation of some members of St. Paul's Cathedral Choir. The Canticles were sung to Clarke-Whitfield in E, the responses used being the same as in the morning. Two Anthems, "Who is this" (Dr. Arnold), and the "Bell Anthem," by Henry Purcell, were effectively rendered. Mr. R. Stokoe, F.C.O., the Organist and Choirmaster of the church, presided at the organ, and played the accompaniments and voluntaries with great taste and accuracy. The sermon in the evening was preached by the Rev. Cosmo Gordon, D.D.

A CONCERT was given at the John Street Schools, Stoke Newington, on Wednesday evening, the 19th ult., under the conductorship of Mr. James Williams. The programme opened with a performance of Wells's Cantata, "Peace and War," which was rendered with good effect. The solos were sung by Miss Isabel Burton, Mrs. Clew, Mr. Pain, and Mr. Murray. Miss Burton gained an encore in "Tis sweet to stroll," and Mrs. Clew was greatly applauded for her rendering of "When will battles cease," "Thoughts of home," sung by Mr. Pain, was redemanded. Most of the choruses were well given, the "Battle Chorus" being unanimously encored. The second part was miscellaneous. Mrs. Rutland and Mr. Prentice presided at the pianoforte and harmonium.

A SERIES of five orchestral and vocal Concerts will be given by Madame Jenny Viard-Louis, at St. James's Hall, the classical nature of which must entitle them to special attention. There will be four monthly morning concerts, commencing in February, and one in the evening on the 26th of June. The orchestra will comprise ninety eminent performers, under the direction of Mr. Weist Hill; and the programme will be selected from the works of the best composers. The pianoforte part in the Concertos will be sustained by Madame Viard-Louis. An orchestral composition by Max Bruch will be included in the series; and several new works by English composers are promised.

MESSRS. NOVELLO, EWER and Co., in continuation of their octavo series of Handel's works, are about to publish "The Triumph of Time and Truth," "Semele," and "The Passion of Christ" (Brookes' version). Dr. Crotch's "Palestine" is also in preparation. The last-named Oratorio has been recently resuscitated with much success by the Sacred Harmonic Society; but all the above-mentioned compositions of Handel are so little known that, in addition to the probability of their issue in a cheap form leading to their public performance, a real benefit will be conferred upon those students to whom these works have been hitherto almost inaccessible.

THE competition for the "Novello" Scholarship at the National Training School for Music was held on the

19th ult. The examiners were Mr. Barnby, Dr. Arthur Sullivan (Principal of the school), Dr. Stainer, and Mr. Alberto Visetti. There were seven candidates. The scholarship was awarded to James Farquharson Walenn. At the same time Miss Charlotte E. Cobb was elected, out of seven candidates, to the vacant scholarship of the Clothworkers' Company.

ON Thursday evening, November 29th, the members of the Voluntary Choir at Christ Church, Newgate Street, London, presented their Hon. Sec., Mr. J. T. Salmon, with a handsomely bound Church Service and Haydn's Dictionary of the Bible, as a memento of their esteem and congratulation on his recovery from a serious illness. Mr. J. T. Cooper, the Organist and Choirmaster, addressed a few words to Mr. Salmon, who responded in suitable terms.

A CONCERT was given by the boys of Christ's Hospital, in the Great Hall, on the 19th ult., which was numerously attended. Rossini's "Stabat Mater" was the principal item in the first part; and the second and third parts included several well-known part-songs, all of which were well rendered. Vocal solos were also given, and the band performed some popular selections, which were much admired.

A CONCERT was given by the members of the London Vocal Union, at the South Place Institute, on Tuesday evening, November 27th, under the direction of Mr. George Wells, when his new Cantata, "Peace and War," was performed. The solos were sung by Miss Lilian Barrett, Miss Marian Burke, Mr. Baker, and Mr. Robinson. Miss Fanny Henman was a very efficient accompanist.

THE City Temple Choral Society gave a very successful Concert on Thursday the 13th ult., under the direction of Mr. E. Minshall, who presided at the organ. The soloists were Miss Marian Williams, R.A.M., Miss Margaret Hancock, Mr. Sydney Tower, and Mr. Duncan James. The choruses were rendered with precision, and the organ solos were a feature in the programme.

THE South Norwood Musical Society gave an excellent performance of Mendelssohn's "Praise Jehovah" on the 17th ult., together with a good miscellaneous selection. Miss Jessie Royd, Miss Bawtree, Mr. Charles Hill, and Mr. R. Brown sang the solo music, and Mr. W. J. Westbrook conducted.

WE are informed that Messrs. Schott and Co. will issue immediately the following new works by Richard Wagner: the poem of his new music-drama, "Parsifal; ein Bühnenweihfestspiel;" "Siegfried-Idyll," for small orchestra; and a Sketch for a Pianoforte Sonata.

THE Brixton Choral Society, under the able conductorship of Mr. W. Lemare, performed Dr. Macfarren's Oratorio, "Joseph," at the Angell Town Institution, on the 17th ult.

WE read in a New York paper that Mr. P. S. Gilmore and his famous band announce their final tour of 100 concerts from Maine to California previous to their departure for Europe.

MR. W. T. BEST gave an interesting Organ Recital on the large organ in the City Temple on Tuesday, November 27th. Miss Agnes Larkcom was the vocalist.

## REVIEWS.

*Drei Lieder, von H. Heine, für eine Singstimme mit Begleitung des Pianoforte.* Componirt von A. C. Mackenzie, Op. 14. [Leipzig: C. F. Kahnt.]

MR. MACKENZIE is already well known to musicians by some of his previous works. We particularly remember a Pianoforte Quartett of his, which has been more than once heard in London, and we have also seen various smaller pieces from his pen, which show him to be a musician of more than average attainments. We were at first somewhat disposed to cavil at the fact of an English musician ignoring his own language entirely in the title of the above songs, though we ought to add that an English version is

given in addition to the original German text; but on examining the music we felt that Mr. Mackenzie was perfectly justified in the choice of a German title. These three songs are as thoroughly German in character as if they had been written by Schumann, who seems to be the composer's model. We find not the slightest trace of the English or Scotch style in any one number. Moreover we are pleased to be able to say that there is nothing commonplace or vulgar about the music; we see throughout the hand of a refined and thoughtful musician. Of the three songs, the second "Die Wellen blinken," with its alternations of  $\frac{3}{4}$  and  $\frac{2}{4}$  time, is perhaps on the whole our favourite; but all are very good, though they will require finished singing and good accompanying to produce their proper effect.

*The Jubilee Cantata.* (Harvest Cantata.) For Solo Voices, Chorus, and Orchestra. Composed by C. M. von Weber. Edited and the pianoforte accompaniment revised by Ebenezer Prout. The words translated from the German version of Wendt, by the Rev. J. Troutbeck.

[Novello, Ewer and Co.]

THIS Cantata, composed in 1818, for the fifteenth anniversary of the accession of the King of Saxony, was not performed on that occasion, owing to a cabal of the Italian clique, then all-powerful at the Saxon Court, but it was given a short time afterwards with decisive success. The original words by Friedrich Kind, author of the libretto of "Der Freischütz," were, however, found unsuitable for general performance, and a second text, entitled "Ernte-Cantate" (Harvest Cantata), was written to the music by Amadeus Wendt, an English version of which, by Hampdon Napier, entitled "The Festival of Peace," was prepared for the performance of the work, which took place under the direction of the composer at the Argyll Rooms on May 10, 1826. The last occasion on which this composition was given in England was at the Gloucester Festival in 1874; and then, despite the incongruity of allying sacred words with obviously secular music, an adaptation of the text suitable for a Cathedral, by Mr. F. W. Rosier, was used. In the edition now before us, a new translation, following Wendt's version very closely, has been supplied by the Rev. J. Troutbeck, and we are bound to say that in every respect this appears thoroughly satisfactory. Mr. Prout in his preface modestly says that as the pianoforte arrangement of the work was made by the composer himself, he has in no place tampered with it; but he has added metronome marks, and indicated the instrumentation throughout. The publication of the composition is well timed, for, under the direction of Mr. Prout, it is to be performed by the Borough of Hackney Choral Association in the course of the ensuing month.

*God is our Refuge.* (The Forty-sixth Psalm, Bible version.) The music composed for Solo Voices, Chorus, and Orchestra, by Edwin S. Such, Mus. Bac., Cantab.

[Novello, Ewer and Co.]

So appropriate and thoroughly musicianlike a setting of this psalm should find favour with those who do not sympathise with the startling and sensational effects which are gradually creeping into much of our Church music. Mr. Such expresses his text with remarkable clearness throughout; the opening Quartett and Chorus, the short Chorus in C minor, "The heathen raged," and the Quartett and Chorus, "Come, behold the works of the Lord"—the latter containing a highly effective change to the tonic major on the words "He maketh wars to cease"—being exceedingly favourable specimens of the composer's style. There is much good writing, too, in the final Chorus; but the best points of the work are those in which smoothness and purity, rather than elaboration, are the characteristic feature.

*Song for the New Year.* For Chorus and Orchestra. Composed by Robert Schumann. The English version translated from the German of Friedrich Rückert, and adapted by the Rev. J. Troutbeck, M.A.

[Novello, Ewer and Co.]

THIS composition forms No. 9 of Schumann's posthumous works, and its publication in a cheap form at this

appropriate season will be a real boon, as much to those already acquainted with its numerous beauties as to the many to whom it will appeal as a novelty. The music of this composer has now so firmly taken root in this country that even provincial Choral Associations will be glad to place one of his lesser known works in their concert programmes; and that this "Song for the New Year" is a happy specimen of Schumann's graceful and fluent style is freely admitted, even by the ardent admirers of his more elaborate dramatic compositions. The choral portions are interspersed with occasional Solos; and the work, although requiring careful preparation, is by no means difficult for even a moderately trained choir. The words are not only good in themselves, but skilfully adapted to the notes throughout, a merit especially observable in the passages of imitation.

*The May Queen.* A Pastoral. Written by Henry F. Chorley. Composed by Sir William Sterndale Bennett. The Choruses only. [Novello, Ewer and Co.]

THE plan of issuing the Choruses only, in the compact octavo edition of standard choral works so long identified with the above firm, is one which we are certain will be cordially welcomed by Choral Societies. Already the whole of the Choruses in some of the most popular Oratorios have been published in this form; and as the series is to be continued, an opportunity will be afforded of accumulating, at a very small outlay, a musical library of the utmost practical value, the "vocal score, without accompaniment," being in fact the true handbook for the choir, as what is termed the "pianoforte score" is for the audience. It is unnecessary to say one word on the merits of Sterndale Bennett's beautiful Cantata now before us, for it has already securely taken its place as one of the most refined and melodious of the composer's works. The subject is essentially English, and the music happily reflects the pastoral surroundings of the unpretentious little poem, which, although fairly open to criticism as a literary work, is admirably laid out for the composer. In this edition not only are both the music and words clearly printed, but "leads" are given before the commencement of each Chorus, and also wherever the choir is silent, even for a few bars.

*A Second and Third Book on the Theory of Music.* Written especially for the use of the High Schools for Girls. By Louisa Gibson. [Weekes and Co.; Novello, Ewer and Co.; and Whittaker and Co.]

WE have already favourably noticed this author's "First Book" on the same subject, and a careful perusal of the Second and Third Books convinces us that they are (with a few exceptions, which we shall point out) worthy of ranking with their predecessors. Something must first be said respecting the prefatory announcement that, "in the arrangement of subjects, the author has been principally guided by the requirements of the various examinations." That an author should be "principally guided" by an earnest desire to thoroughly ground a student in the subject of which a book treats is a fact which we should like to find universally admitted; but when we see so many works published avowedly written to enable pupils to pass examinations, we cannot but think it a sign that the system known as "cramping" is rather on the increase. As an instance of this, we have ourselves met with a pupil who was scarcely acquainted with the simplest chords, but who had nevertheless obtained the prize for "Harmony" at a College. When questioned on the subject, she told us all she knew about the matter was that she had got the "greatest number of marks;" so that it was evident she owed her reward not so much to her own talent as to the stupidity of her fellow-students. As the Second and Third Books of this series are devoted to an explanation of the theory of chords, the author will not be surprised if we become somewhat more critical than we found it necessary to be upon her Rudimentary Treatise. To commence with the Second Book, we think that some little revision of chapter iii. would be advisable; for, as it stands, it would somewhat puzzle a student to find out the difference between a "common chord" and a "triad," especially when we see the chords of F, major

and minor, called "common chords," and those of G, major and minor (written in precisely the same manner), "triads." In the mind of a beginner (for of tyros only we are speaking) there would be certainly some confusion when he reads, at page 24, that a chord is inverted "if any note be placed *below* the original bass;" and, at page 42, if the lowest note be placed "above either of the upper notes." Two explanations are never advisable; and there is no doubt that the correct one is that an inversion is produced when any note of the chord except the *root* (not the "lowest note") is placed in the bass. It is said in chapter ix. that the augmented triad on the third degree of the minor scale requires "preparation," but we see no explanation as to what "preparation" means; and mention is made of the treatment of an "augmented fifth" in Examples 83 and 84, although no such interval occurs in either example. Indeed the whole of this chapter is fragmentary, for after mentioning a supertonic major triad in a minor key, and the "Neapolitan sixth," the subject is dismissed with the remark that "there are other chromatic concords, but being free in their progression they require no special notice." Other inaccuracies occur, as for instance at page 50, where, in the two examples in C minor, no indication is given of the dominant triads being major; but all these could be easily remedied. In the Third Book, although we are told that in the resolution of the dominant seventh "the seventh (subdominant), being the dissonant note, must fall one degree in the following chord," at page 10 (Ex. 1) we find it rising; and this fault is repeated in Example 61, although the ascent of the leading-note is carefully marked. In speaking of the "Chord of the Eleventh," it is said that it "may be resolved upon the tonic triad, or upon a supertonic discord;" but we contend that in the latter case the resolution of the eleventh takes place upon the following dominant harmony, and that in the former case it does not resolve at all. The explanation of Pedal Chords is clear enough; but the common notion that an upper holding note is necessarily an "inverted pedal" is here reproduced, Example 71, which is given as an illustration of these chords, merely showing us that the C, which is a component part of each harmony given, is held on instead of being played again. As it is said that this book is especially intended to contain the requisite information for those who desire to pass the Oxford and Cambridge Local Examinations, we think it would be well to reconsider some of the explanations of the "Various Forms of Composition," for if a student were to say that a fugue is "a composition consisting of one or more short subjects harmonised according to strict counterpoint, and with contrapuntal variations," we question whether he would fully satisfy the examiners. To inform us, too, that the word "tarantella" is derived from "tarantula, a spider" (wrongly spelt, by-the-way, "trantula"), without giving the slightest reason for such derivation, is to perplex rather than to enlighten those who desire to understand the assumed origin of this national dance. As we have already hinted, presuming that the author agrees with us, a careful revision of both these books would render them as complete as they deserve to be, for all the faults we have mentioned show rather haste than want of knowledge. Miss Gibson evinces such earnestness of purpose in following out the plan she has laid down that, although we have candidly criticised the result of her labours, we are certain that she will have the wisdom to rank us amongst the best friends to her cause.

*The Philosophy of Voice.* Showing the right and wrong action of voice in speech and song. To which is added, *The Basis of Musical Expression.* By Charles Lunn. Fourth edition, enlarged. [Baillière, Tindall and Cox.]

MR. LUNN appears now to address his remarks upon voice-production rather to the medical than to the musical profession, and he must not therefore be surprised if those whom he tacitly passes by as unworthy to be appealed to on the subject should look somewhat coldly upon his efforts. Presuming that the matter is really one to be considered by doctors, instead of by teachers of singing, the author of this treatise must be content to wait until, by surgical art, voices have been sufficiently trained to be ready for the vocal profession. Dr. Garrett and Mr. Lennox Browne have contributed important works on the production and

proper management of the voice; and good may eventually result from the advice of so many able theorists; but meantime our concert-rooms must be supplied, and Mr. Lunn must know as well as ourselves that we have a few vocalists who shed a lustre upon their art, in spite of their not having commenced the culture of their voice under a surgeon. Seeing that the treatise before us has already reached a fourth edition, there can be little doubt as to the interest awakened on the subject upon which Mr. Lunn has so ably treated; yet we cannot but believe that, as we can hardly hope to make surgeons musicians, it will be necessary to make musicians surgeons before the theory can be successfully carried out; for the influence of a musical mind on the youngest student is all-powerful. We may say, in conclusion, that in this fourth edition we have some valuable remarks upon malformation or defective speech, and also upon the "vibrato," one of the worst vices of the modern school of vocalisation.

*Stephen Heller: his Life and Works.* From the French of H. Barbedette. By Robert Brown-Borthwick, Vicar of All Saints', Scarborough. [Ashdown and Parry.]

ONE of the great merits of this little book is that, although the artist of whom it treats is evidently a favourite of the author, there is no evidence of that hero-worship which makes so many works of this kind absolutely intolerable to the majority of the readers. In proof of this let us cite the following: "Like Chopin, Heller is a dreamer, a poet, a 'penseroso.' Like him, he has a horror of vulgarity; his 'form' is exquisite, his idea always noble. And yet Chopin has acquired a brilliant fame, which has not yet followed Stephen Heller." This is undoubtedly true; but we cannot agree with our author when he says the reason of this is that "Chopin came to France at a time when the enthusiasm of the French for Poland and the Poles was at its height," and that, as he fell upon the age of Romanticism, "a blighted love, a lost country, health so feeble that his life seemed but a breath" contributed to "touch the hearts of beautiful Duchesses, who prided themselves upon being called his pupils, and crowded around his pianoforte whenever he condescended to let his fingers roam over the keys." The fact is that Chopin was both an original thinker and an original player, and not only "beautiful Duchesses" crowded round his pianoforte whenever he could be persuaded to perform, but the most eminent artists of the time; and even now the magic of his style lives in the memory of all who had the privilege of hearing him, and his compositions, although widely known, have but few sympathetic interpreters. No comparison need be made between Stephen Heller and Chopin, for the works of the former composer can well afford to stand upon their own merits. The less said, perhaps, about his "originality" the better; but he has nevertheless earned a high place amongst the modern writers for the pianoforte, for the exquisite grace, refinement, and pure musicianship observable in his merest trifles endow them with a vitality which there is no need to fear will speedily diminish. Certainly his "Studies" (although so decidedly "pieces" that publishers have continually issued many of them with fantastic titles) are models of purity and elegance; and as exercises for variety of rhythm and phrasing they must always be highly prized by teachers. His "Promenades d'un solitaire," "Nuits blanches," and "Dans les bois" are already popular with all pianoforte-players who do not devote themselves to mere "show-pieces," and to these may be added his "Album dédié à la jeunesse," which, although intended for young performers, may be played through with enjoyment by the most advanced pianists. By the many lovers of the works of Stephen Heller the little book before us will be read with much pleasure, for not only does it trace his career with the minuteness and accuracy which may be expected from so warm an admirer, but many passing observations upon art and artists are extremely interesting.

*Te Deum and Benedictus in D major*, composed by Charles Edward Miller. [Novello, Ewer and Co.]

IN our number for last July we noticed a Service in E major by Mr. Miller. This he has now followed by a second, a portion of which lies before us. The present work is a curious contrast to its predecessor. The Service



in E we found for the most part excellent from a musical point of view, but somewhat too difficult for average parish choirs. In the Te Deum and Benedictus now under notice we find, on the other hand, only one point open to criticism as regards easiness of performance, and that is a somewhat free use of the high A in the treble part of the Benedictus: but the workmanship of both pieces is far from being equal to that of the earlier Service. We find three bad consecutive fifths between voice parts, and another in the organ accompaniment (on pages 4, 6, 7, and 10), besides various improperly resolved dissonances, and uncomfortable passages such as the following (p. 7):—



Others hardly less objectionable might be quoted. Mr. Miller is not without ability, but he must study more thoroughly and write more carefully if he would do anything of real value.

*Mass in D, for Four Voices and Organ.* By Alessandro Cellini. [Dublin: Pigott and Co.]

SEVERAL months ago a copy of this Mass was sent to us for review. We examined it carefully, and, finding it impossible to say anything in its praise, adopted the course which we generally pursue in such cases, and passed it over. The publishers have now sent a second copy, with a special request for a notice; and, as they seem determined to find out what we think of it, we will tell them exactly—if they do not like it, they have only themselves to thank. We consider the Mass one of the most unsatisfactory compositions submitted to us for a long while past. It appears to be a mixture in about equal parts of the commonplace, secular, and vulgar; and we cannot find one single movement in the whole work which we can honestly praise. We wish that the publishers and composers would remember what has been often said in these columns, that, if no notice is taken of a work, it is not that it is overlooked, but that it is thought not worth reviewing.

*Sixty Voluntaries, arranged for the Harmonium.* By J. W. Elliott. [Novello, Ewer and Co.]

MR. ELLIOTT'S name on the title-page of this collection of Voluntaries will be a sufficient guarantee for the excellence of their arrangement for what may be termed our household sacred instrument; but we must also call attention to the rich mine of wealth contained within so small a compass. Beethoven, Spohr, and Mendelssohn are amongst those most largely represented; but the names of nearly all the eminent composers of sacred music are included in the selections; and, as the extracts are chiefly from well-known works, they cannot fail to find universal acceptance.

*Six Anthems for the great Church Festivals and other special occasions.* Composed by J. Maude Crament. [Novello, Ewer and Co.]

IN these six Anthems, from the pen of a writer whom we have not met before, we find evidence of much careful and thoughtful work. They are one and all well written, and tuneful, though of no very decided individuality of style. We learn from the dedication to the Crown Princess of Prussia that they have been composed expressly for the choir of the English Church, Berlin; and, if they are adequately rendered there, we should certainly infer that the church possesses an excellent choir. We do not mean to imply that any of the Anthems are of excessive difficulty, but they all require good singing. No. 1, in G major, "Prepare ye the way," is spirited and effective; the first movement pleases us the least, as there is a prevalence of dotted notes, which gives rather a jerky character to the music, but the concluding fugue is well written. The Christmas Anthem (No. 2), "Behold, I bring you good tidings," opens with a melodious treble Solo and Chorus, followed by a very unconventional, but by no means ineffective, setting of "Glory to God in the highest," with a florid

organ accompaniment. No. 3, "Christ is risen from the dead," is to our mind the least interesting of the six, being more commonplace in character than any of the others. No. 4, on the contrary, "In my Father's house are many mansions" (in the rather unusual key, for choral music, of D flat), is our favourite of the whole series; melody, harmony, and treatment are alike good. No. 5, "Praise the Lord, ye servants" is also an excellent number, containing much pleasing writing; while we care somewhat less for No. 6, "Ho! every one that thirsteth." Taken as a whole, the collection may be fairly pronounced to be above, rather than below, the average of such publications.

*Andante in A for the Organ.* Composed by Samuel Sebastian Wesley. [Novello, Ewer and Co.]

THE present piece is, we believe, one of the last compositions of the late Dr. Wesley. It is admirably written, and shows not merely an intimate acquaintance with the organ, on which, as our readers are aware, the composer was one of the greatest performers of the present generation, but a mastery over form such as but few writers of organ music possess. After carefully studying the movement, we cannot help thinking that Dr. Wesley wrote it as an intentional paraphrase of the Larghetto of Beethoven's Symphony in D. Not only are the key and the time (♩) identical—this of course would be a very small matter—but there is a most striking similarity in the design of the two movements. Let any one compare pages 2 and 3 of this piece with the opening of Beethoven's Larghetto and he will see the resemblance at once. Or, again, take the second subject (p. 4, line 3); this seems obviously suggested by the thirty-third and following bars of Beethoven's. Similar coincidences can be traced, with more or less distinctness, through nearly all the movement; and we mention them not in disparagement, but because Dr. Wesley's Andante derives a special interest of its own from the circumstance. J. B. Cramer once published a Sonata entitled "La Parodie," which is an intentional copy of one by Dussek. We cannot help believing that here we have another "parody," and an exceedingly clever one. If the coincidence is purely accidental, it is one of the most curious in musical literature.

*Postlude (Tempo di Minuetto) for Organ,* by Francis Edward Gladstone (Augener and Co.), is a well-written organ piece, but scarcely equal in interest, we think, to some of Mr. Gladstone's other works. We must, however, specially commend the very neat little "Canon in the octave" which serves as Trio to the movement.

*Popular Classics for the Pianoforte.* Selected, edited, and fingered by Walter Macfarren. Fifth Series. [Ashdown and Parry.]

THE fact of this excellent collection of classical works having reached a "fifth series" sufficiently proves that the demand for the higher class of pianoforte compositions is steadily on the increase. Of course, apart from careful editing and fingering, the heavy responsibility of selecting pieces suitable for general performance rests with the editor; and we congratulate the publishers upon having secured the services of one whose cultivated taste renders him so eminently fitted for the office. The twelve compositions comprising the new series are fully equal, both in variety and interest, to those which have preceded them. Mendelssohn's Prelude and Fugue in D (No. 2, Op. 35) will be found an excellent study for this style of music; and the Gigue in B flat of Bach, the bright little "Tempo di Ballo," of Domenico Scarlatti, and the Variations in F minor of Haydn, should at once be in the hands of all classical students. The better-known "Marche Funèbre" and Valse in E flat of Chopin; the "Rondo Pastorale," from the Sonata in B flat (dedicated to Mrs. Chinnery), of Dussek; the Arabesque in C (Op. 18) of Schumann; the Variations on an original theme, in F, of Beethoven; the Polonaise in E flat and Polacca in E of Weber; and the Improvviso in B flat of Schubert, will also be warmly welcomed by all who desire music for the mind as well as the fingers. There are plenty more "Classics" which deserve to become "popular;" and, in the interest of true art, we shall be glad to see this series steadily progress.

## FOREIGN NOTES.

THE momentous political questions which during the greater part of last month have agitated all classes of French society alike, appear to have interfered but little with the musical activity of the capital. The "season" is now in full swing, and while operatic managers and concert-givers vie with each other to satisfy tastes which are perhaps in no other country more varied than in France, preparations are being actively carried on with a view to an adequate representation of the musical art during the forthcoming International Exhibition. A *propos* of the latter event a fresh difficulty has sprung up relative to the promised first representation on that occasion of M. Gounod's Opera "Polyeucte," the composer being probably impressed by the old maxim that a good thing is none the less prized for being with difficulty won. It appears that when M. Halanzyer, the Director of the Paris Opera, applied to the composer for the score of the new work, so that the rehearsals might be proceeded with, he was informed that it had been sold for the sum of 100,000 francs to the publishing firm of Lemoine. The latter, being applied to in turn, naturally declined to part with the score in question except on payment of a stipulated sum of money. The matter will be brought before a court of law. Two new operatic works of but little importance have recently been produced at lyric establishments in Paris, viz. at the Bouffes-Parisiens, a comic Opera by a young composer hitherto unknown, M. Chabrier. The work is entitled "L'Etoile" and is very favourably spoken of by the press, its author being represented as a worthy follower in the footsteps of MM. Offenbach, Strauss, and Lecocq. The other novelty referred to is a work of greater pretensions, an *opera seria*, entitled "Zilia," which was brought out by the Théâtre-Italien on the first of last month. The *libretto* is from the pen of M. Solera (who has also furnished some of the textbooks to Verdi's Operas, notably that to "Nabuco"), and the composer is M. Gaspar Villate, a native of Cuba, who has made his *début* in the world with the present work. To judge, however, by the tone adopted in the French journals, M. Villate's "Zilia" is not likely to prove a great acquisition to operatic literature, being full of musical platitudes and reminiscences chiefly from works of the Italian school. It is not often the Théâtre-Italien produces a novelty, and the choice it made in this instance seems to have been an unfortunate one. Signor Tambrlik sustained one of the principal parts in the Opera mentioned. That celebrated tenor, whose engagement with the Italian has now expired, has left Paris for Madrid. By a new contract concluded with the Renaissance, M. Charles Lecocq has further bound himself to write exclusively for that establishment until the 1st of January, 1880. A reading of his new comic Opera "Le Petit Duc" took place at the Renaissance, when the work was pronounced by the artists present to contain all the elements of a great success. The principal rôle in it is reserved for Mdle. Jeanne Granier.

A young Russian singer, Mdle. Nordi, made her *début* last month at the Théâtre-Italien in the character of *Gilda*, in "Rigoletto," and met with a most encouraging reception. She is said to be an artist of exceptional talent and promise.

M. Adolphe Jullien, the able contributor to the Paris *Revue et Gazette Musicale*, has just published a volume bearing upon the history of French Opera, and entitled "La Cour et l'Opéra sous Louis XVI." Picchini, Sacchini, and Salieri are the composers chiefly treated of, whose influence upon their time, though ephemeral, was yet sufficiently marked, and the part they played sufficiently prominent to invest M. Jullien's work with a considerable amount of interest to the student of art-history.

An appeal is being addressed, on the part of the Commission of the Musical Department at the coming International Paris Exhibition, to all possessors of rare and curious musical instruments, scores, manuscripts, and other interesting relics bearing upon the art and emanating from any period previous to the present century. Proprietors of such objects are requested to aid, by the loan of them, the forming of a collection sufficiently complete to be studied with advantage by the musicophile. Communications on the subject should be addressed either to the

Directeur-général de l'Exposition, or to M. Ambroise Thomas, president of the commission.

The sale of the Sax collection of musical instruments, &c. terminated on the 6th of last month, having occupied three days. The result fell far short of the expectations of the owners, the collection realising only some 12,000 francs, or one-fourth of the sum originally demanded.

Herr Anton Rubinstein, *L'Art Musical* informs us, left Paris in the early part of last month. The celebrated pianist and composer will return to the French capital, after a few months' absence, for the purpose of giving a series of concerts, and also to assist in the representation of his Opera "Nero." During part of the interval, Herr Rubinstein will undertake a concert *tournee* in Belgium and Holland. Since leaving Paris he has been giving concerts at Bruxelles, Berlin, and other continental towns; in short, there is no following the rapid and meteorlike course of the modern musical *virtuoso*.

As an instance of the general depression of the country, French journals mention the fact that the Opera House at Bordeaux had to be closed on the 1st ult. for want of support on the part of the public as well as of the Government, whose annual subvention had this year been reduced by 15,000 francs.

Under the name of "Société du Concert National," a Society is being formed at Bruxelles, whose object it will be to make known the works of Belgian composers.

Mdlle. Minnie Hauck has reappeared at the Théâtre de la Monnaie, at Bruxelles, having entered upon a new contract with the *impresario* of that establishment. She will shortly interpret the titular female characters in "Paul et Virginie" and "Romeo et Juliette."

There has been no novelty of particular interest in the *répertoire* of the leading operatic establishments in Germany during the past month, with the exception only of M. Saint-Saëns's "Delila," which was performed on the 2nd ult. at the Theatre at Weimar. A large concourse of musicians and amateurs had assembled from all parts to witness the first representation of an important work of the leading representative of "young France," of which fragments only have been heard within the limits of his native country. The performance, according to a correspondent of *Allgemeine Deutsche Musik-Zeitung* was an excellent one, and although the opinions of connoisseurs differ very widely as to the merits of the work in detail, there appears to be but one voice as to its significance as a whole. The influence of Wagner's theories upon the composer is, of course, plainly discernible, but the work is nevertheless said to preserve throughout a distinct individuality of style. The subject of "Delila," we need hardly add, is taken from the Old Testament, and the dramatic version, from the pen of M. F. Lemaire, has been translated into German for the Weimar Theatre by Herr Richard Pohl.

The following are the principal works to be performed at the Festival of the Lower Rhine, to be held this year at Düsseldorf under the conductorship of Herr Anton Rubinstein: viz. Psalms by Handel, Symphony (C major) by Schubert, Faust-music by Schumann on the first day; on the second, Rubinstein's "Ocean Symphony" and Gluck's "Orpheus;" on the third day, Beethoven's Concerto in E flat major for pianoforte (to be played by Herr Rubinstein), a choral work by Tausch, and miscellaneous pieces.

As many as seven more or less distinguished pianists appeared in concerts in Berlin during one week of last month, viz. Mdles. Wenzel, von Mühler, Anna Rilke; H. H. Zarebski, Oiberich, and Rubinstein, and Madame Clara Schumann.

The inauguration of a new theatre and opera-house took place recently at Augsburg with Beethoven's "Fidelio," preceded by the Jubel Overture of C. M. von Weber and a prologue spoken by the author, Herr E. Possart.

Herr Paul Geisler, a young German composer of great talent, is just now engaged upon the composition of a music-drama, entitled "Frithjof," which is raising great expectations in Leipzig musical circles.

The directors of the Gewandhaus Concerts at Leipzig contemplate the erection of a new concert-hall, in addition to the time-honoured locality from which they derive their name, and which is, in future, to be reserved for the performance of chamber-music only. The projected new building is to hold at least 2,000 persons, and the directors

rely upon public support for the effectual carrying out of their scheme.

It appears that the valuable library of the late Julius Rietz has not, as announced by the German press, been acquired by the town of Dresden, and that a catalogue of the collection will shortly be published for the purpose of putting it up at auction.

According to a statement contained in German journals, Herr Max Bruch has been invited to write a choral and orchestral work for the Birmingham Festival to be held in 1879.

At the Lobe-Theater at Breslau a lecture on the Telephone is just now being delivered after every performance, ramifications in connection with the instrument being distributed all over the building for the use of the audience.

Among the papers of the late Viennese Kapellmeister Herbeck, four manuscript Symphonies have been discovered, one of which will shortly be performed by the Philharmonic Society of Vienna. Herbeck was also the possessor of a number of as yet unpublished compositions by Franz Schubert.

As a New Year's gift, the eminent publishing firm of B. Schott's Söhne, of Mayence, have just issued the first edition of "Parsifal; ein Bühnenweinfestspiel von Richard Wagner," being the poetry (otherwise *libretto*) to the new music-drama, upon the composition of which the Bayreuth reformer is at present engaged. While on this head, we may call the attention of our readers to some interesting and thoughtful articles, from the pen of Herr Hans von Wolzogen, contained in recent numbers of the *Neue Zeitschrift für Musik*, and inscribed "Nibelungen-Drama und Christenthum."

Mdlle. Etelka Gerster's interpretations at the Imperial Opera of St. Petersburg, have been a series of triumphs for the gifted singer. During a performance of "Lucia," the audience were so persevering in their applause that the *diva* was forced to sing the whole of the mad scene over again.

The coming season of Opera at the Theatre La Scala of Milan bids fair to become a very brilliant one. Madame Adelina Patti and Signor Nicolini have been definitely engaged, and among the Operas to be performed are mentioned "L'Africaine," "Cinq-Mars," and "Aida." The latter work is to be conducted on its first representation by the composer himself.

The historic series of operatic performances at present being held at the Court Theatre of Cassel (of which mention has already been made in these columns) continue to attract general attention among music-lovers in Germany.

We subjoin the programmes of concerts which have taken place during the past month at some of the leading institutions abroad.

Paris.—First Concert of the Conservatoire (Dec. 2): Symphony, B flat (Beethoven); portions from "Elijah" (Mendelssohn); fragments from the ballet in "Iphigénie en Aulide" (Gluck); Motett (Palestrina); Symphony in C (Haydn).—Seventh Concert Populaire (Dec. 2): Symphony, "Eroica" (Beethoven); Saltarelle (Gounod); Quintett for pianoforte and stringed instruments (Schumann); Fragment from "Orpheus" (Gluck); Overture, "Patrie" (Bizet).—Eighth Concert Populaire (Dec. 9): Romeo et Juliette (Berlioz); Adagio from the Septett (Beethoven); Concerto for violoncello (Ed. Lalo); Symphony, C major, No. 3 (Haydn).—Sixth Concert du Châtelet (Dec. 9): "Le Dammation de Faust" (Berlioz).—Third Concert of the Conservatoire (Dec. 16): Choral Symphony (Mendelssohn); Concerto, C major, for pianoforte (Beethoven); Overture to "Euryanthe" (Weber).—First Concert Populaire, second series (Dec. 16): Symphony in A (Beethoven); Quintett for pianoforte and stringed instruments (Schumann); Gavotte (Lulli); Scherzo from "Midsummer Night's Dream" (Mendelssohn); Rhapsodie Hongroise (Liszt).

Leipzig.—Eighth Concert of the Gewandhaus (Dec. 6): Overture to "Fanciulla" (Cherubini); Air from the "Creation" (Haydn); Concerto, F minor (Chopin); Symphony, C major (Schubert).—Conservatorium Concert (Dec. 5): Concerto for two pianofortes (Dussek); Sonata, E minor, for violin (Gade); Prelude and Fugue for two pianofortes (Riedel); Italian Concerto (Bach); Pianoforte Quintett (Schumann).—Conservatorium Concert (Dec. 7): Quartett, C major (Beethoven); Trio, G major (Beethoven);

Pianoforte pieces (Rubinstein, Liszt, Schumann).—Fifth "Euterpe" Concert (Dec. 11): Overture to "Sardanapalus" (Remy); Serenade, F major (Volkmann); Symphony, "Eroica" (Beethoven).

Berlin.—Concert of the "Symphonie Kapelle" (Dec. 2): Symphony, "Jupiter" (Mozart); Symphony in B (Beethoven); Overtures to "Melusine," "Abencerragen," and "Tannhäuser"; Polonaise (Vieuxtemps).—Concert of the "Stern'sche Verein" (Dec. 17): Beethoven's "Missa Solemnis."

## CORRESPONDENCE.

### EARLY METRICAL PSALTERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In that portion of the article on "Borrowed Plumes" (*MUSICAL TIMES*, December, p. 587) which refers to Day's editions of Sternhold's Psalms, and to Archbishop Parker's Psalter, there are one or two inaccuracies, which I may perhaps be allowed to point out and correct. The writer of the article quotes Engel as saying, "The first edition of metrical psalms with musical notation for the Church of England, by Sternhold and Hopkins, London, 1562, has merely the melodies without any harmonious accompaniment, not even a bass," upon which he remarks, "The truth is John Day printed the Psalms in 1562, harmonised for four voices, but each part in a separate book, the melody being of course the tenor part." And again, "Two years previously, in 1560, Day had published Parker's Psalter with the tunes harmonised by Tallis," &c. Now neither is Engel's statement, nor are the amendments of his corrector, accurate. The dates of these early musical psalters are seldom rightly quoted; and as I know of no work in which a complete and reliable list may be found, I will give, for the benefit of your antiquarian readers, such information as I have been able to collect respecting them.

The first edition of the metrical psalms with musical notes was not, as Engel says, by Sternhold and Hopkins, but by Miles Coverdale, the translator of the Bible, whose "Goostly Psalmes and Spirituall Songes drawn out of the holy Scripture for the comforte and consolacyon of such as love to rejoyse in God and his worde" were printed, with notes, by John Gough. There is no date to the book, and it may have gone through more than one edition; but as Coverdale's "Goostly Psalmes," &c. was prohibited by Henry VIII. in 1539, and Gough does not appear to have printed after 1545, the early date of its publication is unquestionable. [Queen's College, Oxford.]

In 1549 Robert Crowley published "The Psalter of David newly translated into Englyshe metre, in such sort that it may the more decently and wyth more delyte of the mynde be reade and songe of al men. Whereunto is added a note of four partes, wyth other thynges as shall appeare in the Epistle to the Reader." Translated and Imprinted by Robert Crowley in the yere of our Lorde 1549, the xx daye of September. And are to be solde in Eleey rentes in Holburne." [B.N. College, Oxford.]

In 1553 was published "Certaine Psalmes select out of the Psalter of David, and drawn into Englyshe Metre, wyth Notes to every Psalme in IV Parts to Synge, by F. S. [Francis Seagar]. Imprint. by wylliam Seres at the sygne of the Hedge Hogge. 1553." [Heber's Catalogue.]

In 1556 appeared, but not in England, the first edition of Sternhold's Psalms with music. It was published abroad, with this title: "Fifty one Psalmes in metre; whereof xxxvij were made by T. Sternholde, and the rest by others: conferred with the Hebrew and corrected &c. with musical notes; Geneva, printed by J. Crespin." [Bodleian Library.] There was a second edition in 1569. In 1561 another "Psalmes in metre, with notes" was published at Geneva by Zacharie Durand, but I cannot give any further title. [St. Paul's Library.]

1558-9. Between July 1558 and July 1559 William Seres had a license from the Stationers' Company to print "The Psalmes in mytre, noted." [Johnson, Typ. i. 544.]

It is uncertain if John Day published an edition of the Psalms with notes in 1560. I have seen a single part, "Bassus," of that date, quoted as a psalter, and I believe it is in the British Museum, but it may belong to the



"Service" which he printed in the same year with the following title: "Certain notes set forth in foure and three partes to be Song at the Morning Communion and Evening praier very necessarie for the Church of Christ to be frequented and used: and unto them be added divers Godly Praiers and Psalmes in the like forme to the honour and praise of God. Imprinted at London over Aldersgate beneath St. Martins by John Day. 1560." The psalms here alluded to are set as anthems. Editions of Day's Psalter with notes, of which there is no doubt, are the following:—

1561. "Hondert Psalmen Davids. I. Utenhove. London. Jan Daye. 1561." 8vo. A Dutch version of a hundred psalms, with notes, printed for the use of foreign Protestant refugees. In this volume is the earliest known appearance of the "Old Hundredth" tune. [British Museum.] (In Steeven's Catalogue I find the following: "Sternholde, Tho. Fourescore and Seven Psalmes of David with the Musick, the Songe of Simeon, the Ten Commandments and the Lord's Prayer." Black letter, 24mo, 1561.)

1562. "The whole Booke of Psalmes collected into Englishe metre by T. Sternholde, J. Hopkins and others, conferred with the Ebrue with apte notes to sing them withal."

1563. "The whole Psalmes in foure partes [Tenor, Contra-Tenor, Medius, and Bassus] whiche may be song to al musically instrumentes, set forth for the encrease of vertue and abolishing of other vayne and trifling ballades. Imprinted at London by John Day dwelling over Aldersgate, beneath Saynt Martyns." 4to. [A complete set in B.N. College, Oxford.]

1564. "The firste parte of the Psalmes collected into English Meter by Thomas Sternholde and others conferred with the Ebrue with apt notes to sing them withal." 12mo. [Heber's Catalogue.]

1565. "The whole Psalmes in foure partes," &c. This edition, of which the title-page is the same as that of 1563, is also, like that edition, printed in four separate volumes. [British Museum.]

In this year Day also printed a second collection of music for the Church services, similar to that of 1560.

1567. "The whole Booke of Psalmes collected into Englishe meter by Thomas Sternhold, John Hopkins and others, conferred with the Hebrue, with apt Notes to sing them withal, With the Lorde's, Prayer, Crede &c. Imprinted by John Daye 1567." [Heber's Catalogue.]

Other editions of Sternhold's Psalms with notes were published by Day in 1569, 1570, 1577, 1579, 1580, and in 1582; his last edition was that of 1584, "The whole Booke of Psalmes collected into Englishe metre by Sternhold Whittingham Hopkins and others. With notes. John Daye, 1584." [Heber's Catalogue.] He died in this year, but his tunes, more or less altered, continued to be reprinted up to 1629 (Buck, Cambridge), the last edition with which I am acquainted. Meanwhile new composers and editors had taken the work in hand. William Daman's Psalms in four parts, 1579, and again a second set in 1590; John Cosyn's Sixty Psalms in six and five parts, 1585; Thomas Est's Psalms in four parts, by nine sundry authors, 1592; John Mundy's Psalms in three, four, and five parts, 1594; Richard Allison's in 1599; Andrew Hart's in 1615; Robert Tailour's in the same year; and, above all, Thomas Ravenscroft's in 1621, had laid the foundation of our standard system of Old English Psalmody. It would have been interesting to give at full length the titles of the above-mentioned publications, and of other similar ones which succeeded them, but I fear to trespass too much upon your columns.

Of Archbishop Parker's Psalter all that can be said with certainty is that it was finished in 1557. Various dates from that year downwards have been assigned to its publication, either conjectural, or else erroneous quotations from some of the above-mentioned editions of Day. Dr. Farmer, whose accuracy as an antiquary is most reliable, has named 1567 as the year in which it was printed. In his

own copy, which at the sale of his library in 1798 was bought for three pounds six shillings, and is now in the British Museum, he has supplied the title in manuscript: "The whole Psalter translated into English metre, which containeth an hundred and fifty Psalmes. The first Quinquagene. Imprinted at London by John Daye. 1567." The volume is a small quarto of about 328 pages, printed in a fine black letter. All before B iij is wanting. The eight tunes in the book were not only harmonised but composed by Tallis, who has added at the foot of each tune "Qd. Tallys." His ninth tune, to the Archbishop's version of *Veni, Creator*, I believe to be the earliest English single common metre that we have. It is remarkable that, although the hymn "Come, Holy Ghost, eternal God" was inserted in the Prayer Book of 1549, and has retained its place in the Ordinal, yet no one of the annotators of the Prayer Book has mentioned Archbishop Parker as the author of it. It stood alone in the service until the revision of 1662, when the long metre version was added as an alternative.

Of Tallis himself I have an anecdote to relate, which I believe has never been made public before, but which, as my letter has run to some length, I will reserve until next month.

H. FLEETWOOD SHEPPARD.

Thurnscoe Rectory, December 19.

### ARCANGELO CORELLI.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the quarto edition of Sir John Hawkins's "History of Music," vol. iv. p. 313, the following passage occurs:—

"Corelli died at Rome about six weeks after the publication of his Opera 'Sesta,' [that is to say, on the 18th day of January, 1713, and was buried in the church of the Rotunda, otherwise called the Pantheon, in the first chapel on the left hand of the entrance. Over the place of his interment is a sepulchral monument to his honour, with a marble bust thereon, erected at the expense of Philip William, Count Palatine of the Rhine, under the care and direction of Cardinal Ottoboni. The following is the inscription thereon:—

D. O. M.

ARCANGELO CORELLIO A FUSIGNANO  
PHILIPPI WILLELMO COMITIS PALATINE RHENI,"

&c. &c. To this is appended the following note, viz. "It is commonly said here that the Jig in the fifth Sonata in the Opera 'Quinta' is engraven on Corelli's monument; but it is in the following sense only that this assertion is true. The bust represents him, as the print does, with a music-paper in his hand, on which are engraven certain musical notes, which, upon a near inspection, appear to be a few bars of that fine air." "The print" mentioned here is a mezzo-tinto from a picture of Corelli painted by Mr. Hugh Howard; and Sir John Hawkins says of it, "The bust on the monument of Corelli in the Rotunda at Rome does in every respect most exactly correspond with the mezzo-tinto print."

When in Rome a few winters ago, and during a visit there early this year, I sought in vain for the bust mentioned in the foregoing extracts. "The sepulchral monument" with "the inscription thereon" is, indeed, where Sir John states it to be. It is a slab let into the wall of the Pantheon, and exhibits nothing else; nor does there seem to be even a place where the bust could have stood. I made several inquiries amongst my friends and others about the bust, but no one seemed to have heard of the existence of such a thing. I searched the Museum in the Capitol, whither it was said that the bust had been removed, but I found no trace of it. The Curator of the Museum told me that no such existed, and he added that it could not be there without his knowledge. There is, indeed, a bust of the composer in the Capitol, amongst those of other celebrities; but it seems to be a modern production, designed in the same fashion as those around, and presenting nothing peculiar.

Unwilling to give up my search, I had the above extracts from Sir John Hawkins translated into Italian, and shown about to the *litterati* in Rome, but without effect;

\* Andrew Hart's publication, Edin. 1615, is usually considered the earliest Psalter with notes printed in Scotland; but it must give place to the following most rare book: "The Mindes Melodie, containing certayne Psalmes of the Kinglie Prophete David, applyed to a new pleasant tune, verie comfortable to euerie one that is rightlie acquainted therewith. Edinburgh. Printed by Robert Charteris. 1605."

and I even visited some of the musical societies, but could gain no information upon the subject.

The question now is, "Has the best (if it ever existed) been destroyed; or if not, where is it?"

Perhaps some of your readers may be able to throw light upon a matter which to musicians is certainly very interesting.—Yours, faithfully,  
INQUIRER.  
November 7, 1877.

#### TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

#### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

**BANBURY.**—On Wednesday the 5th ult. a selection of music was given at the close of the evening service, in the Parish Church. The programme was selected from the works of Schumann, Haydn, Ouseley, Mendelssohn, Spohr, G. A. Hardacre, and J. S. Bach. The organ solos were well rendered by Mr. Hardacre. Mr. Allen, Mr. Walkley, and Mr. Parkinson were the solo vocalists. A collection was made in aid of the Church Restoration Fund.

**BEXLEY HEATH.**—A Concert was given in the Town Hall on the 30th ult., in aid of the National Orphan Home. The artists engaged were Miss Mary Davies, Miss Cummings, Mr. Leigh Faulkner, and Mr. Gordon Gooch (vocalists), and Mdlle. Gabrielle Vaillant (solo violin).

**BIRMINGHAM.**—Handel's *Messiah* was given on Wednesday the 12th ult. in the Queen's Hall, under the auspices of the Cambrian Choral Society. The orchestra was scarcely equal to the performance of a work of such importance, but the vocal solos were well rendered, Mrs. Billinie Porter, Miss Marie Ternan, and Mr. H. T. Bywater acquitting themselves throughout with much success. Mr. William Parry conducted with much ability.

**BIRMINGHAM.**—The Festival Choral Society gave a miscellaneous Concert at the Town Hall, on Thursday, November 29, assisted by Madame Sinico, Mdlle. Redeker, Mr. E. Lloyd, and Signor Campobello. The choral pieces were the most interesting items in the performance, and included Mendelssohn's 43rd Psalm, Grotto's Motett, "Methinks I hear," Macfarren's "The sands of Dee," and Leslie's "Resurgam." Of the soloists Mdlle. Redeker and Mr. Lloyd made the greatest impression. Mr. Stimpson gave two organ solos, Mr. R. M. Winn was an efficient accompanist, and Mr. Stockley conducted with his usual skill. The second of Mr. Hayward's Chamber Concerts took place on the 4th ult. The artists were the same as at the first concert with the exception of the pianist, who on this occasion was Miss Welchman. A capital programme was well performed, and the attendance was better than at the previous concert. The Carl Rosa Opera Company closed their successful visit on the 1st ult. With the exception of *Robin Hood*, the last week was given up to repetitions. A feature of local interest was the appearance of Miss Emma Beasley as Arline in *The Bohemian Girl*, which character, considering her short experience on the stage, she sustained very creditably.

Messrs. Harrison's second Subscription Concert was given in the Town Hall on Thursday the 5th ult. The great attractions were the fine orchestra of Mr. Charles Hallé, and the eminent violinist Madame Norman-Néruda. The novelty presented was Goldmark's so-called Symphony, "A Rustic Wedding." The work was splendidly played, and, in spite of its length, pleased the audience. Madame Néruda played part of a Concerto by Viëuxtemps, and Beethoven's "Romance in F," with her accustomed success, and Mr. Charles Hallé gave an excellent rendering of Chopin's Andante and Polonaise, Op. 22, with orchestral accompaniment. The vocalists were Madame Trebelli-Bettini and Herr Behrens, whose efforts were most successful. The attendance was enormous, and the concert a success in every way. The Birmingham Schools' Choral Union held its Eighth Festival, in aid of the Children's Hospital, on the 6th ult. A selection of Part-songs was admirably performed by a chorus of 1000 voices, under the direction of Mr. G. J. Rankiler, the finest effect being produced in Pierson's "Ye mariners of England." Mr. Stimpson played several solos on the organ, and Mr. James Mathews on the flute; there were also several vocal soloists. The attendance was very good.

**BRIGHTON.**—The Brighton Sacred Harmonic Society terminated a most successful season with a performance of Handel's Oratorio, the *Messiah*, on the 4th ult. The solo vocalists were Miss Adela Vernon, Mrs. Mudie-Bolingbroke, Mr. A. Kenningham, and Mr. Thurley Beale.

The orchestra included several well-known artists. Mr. J. Spearing presided at the organ, and Mr. R. Taylor conducted. The Chorus were excellently rendered, being marked by breadth and massiveness, as well as delicacy of expression. Miss Adela Vernon was very successful in "Rejoice greatly" and "I know that my Redeemer liveth." Mrs. Mudie-Bolingbroke gave "He shall feed His flock" and "He was despised" in a very effective manner. Mr. A. Kenningham, one of the lay-vicars of St. Paul's Cathedral, sang with pure and unaffected panto, and Mr. Thurley Beale rendered the bass solos in splendid style. Mr. J. Spearing played the organ accompaniments with skill, giving the majority of the recitatives from Mr. Best's arrangement for the organ.

**BRISTOL.**—On Thursday, the 29th of November, a performance of the *Messiah* was given in the Colston Hall. The principal vocalists were Miss Julia Wigan, Miss Florence Wydford, Mr. Harper Kearton, and Mr. Lawford Huxtable. The orchestral parts were played by a band, led by Mr. A. W. Waite. Mr. George Riseley presided at the organ, and Mr. S. Hutton conducted. At the Monday Popular Concert given in the Colston Hall on the 3rd ult. the band played Rossini's Overture to *La Cenerentola*, Mendelssohn's "War March" from *Attila*, the last movement of Haydn's "Farewell Symphony," and other pieces of the same class, in a very effective manner. Mr. L. Roedel took the pianoforte part in Mendelssohn's Concerto in G minor. Madame Löwe was the vocalist. At the concert on the 17th ult. Haydn's "Clock Symphony" and the Overture to Weber's *Oberon* were amongst the pieces splendidly played by the orchestra. Mr. Barrett performed two piccolo solos, and Mr. H. T. Bywater was the vocalist. Mr. George Riseley conducted at both concerts. On Thursday the 13th ult. a Complimentary Concert was given by Mr. Greenwood's choir to their conductor, "in recognition of his gratuitous and valuable services for a period exceeding seven years." The programme included Part-songs, &c., by Stevens, Smart, Reay, J. Greenwood, Randegger, Leslie, Hutton, and Bishop, Auber's "Market Chorus" from *Masaniello*, and Pierson's naval Chorus "Ye mariners of England," both the latter being given with organ accompaniment by Mr. George Riseley. Miss Jessie Royd, Mr. T. W. Hanson, and Mr. H. J. Dyer were the principal vocalists, and Mr. George Riseley contributed two solos on the grand organ. Mr. C. Greenwood was at the pianoforte, and Mr. J. Greenwood conducted. The choir consisted of 104 voices.

**CHESHAM.**—The members of the Choral Society gave their first Concert of the season on Monday evening, the 10th ult. The programme consisted of operatic selections, interspersed with popular songs and ballads. The choruses were exceedingly well rendered. The solo parts were sung by Misses Barrett and Hyatt, Messrs. Birch and Barnes; "Lightly treading," sung by Miss Rose, Messrs. Herrik and Bates; and the Duet, "I would that my love," by Misses Stone and Birch. The solos were entrusted to Miss C. Rose, Miss Millicent Birch, Mr. J. G. Stone, jun. (the indefatigable Secretary), and Mr. Herrik. A grand pianoforte was kindly lent by Messrs. Brinsmead for the occasion.

**CIRENCESTER.**—The Choral Society gave an open night on Thursday the 20th ult. The works performed were *Lauda Sion* (Mendelssohn) and the *Lay of the Bell* (Romberg), with Sir R. P. Stewart's arrangement of the "Bells of St. Michael's Tower," and "Good night" (Carulli). Miss Gertrude Ferrabee, R.A.M., gave her assistance, and, considering the short time the Society has been working, the performance was most satisfactory to the members and its Conductor, Mr. Brind. Mr. Newton, Organist of Highnam Church, presided with much ability at the harmonium, and Miss Fisher at the pianoforte.

**CLIFTON.**—On the 4th ult. another of Mr. J. C. Daniel's series of Winter Entertainments was given at the Victoria Rooms, consisting of a Pianoforte Recital by Madame Arabella Goddard, who played Schumann's Sonata, the "Maid of Orleans," and a selection of classical and popular pianoforte pieces. Miss Amy Aylward, R.A.M., was the vocalist. On the 13th and 14th ult. Mr. Daniel introduced the Organist of the Alexandra Palace, London, Mr. Frederic Archer, who gave three Organ Recitals at the Victoria Rooms, which were highly successful. Madame Ernst and Mr. Bernard Lane were the vocalists. On Wednesday the 12th ult. Mrs. Viner Pomeroy gave her second Classical Chamber Concert at the Victoria Rooms. The executants were Herr Ludwig Straus (first violin), Mr. E. Woodward (second violin), Mr. J. B. Zerbin (viola), Mr. J. Pomeroy (violoncello) and Mrs. Viner Pomeroy (pianoforte). The programme included Mozart's Quartett in G, No. 1; Spohr's Quintett, Op. 130; Tartini's "Devil's Sonata," finely played by Herr Straus; and Mendelssohn's Quartett in E, Op. 12. The fourteenth Annual Concert of the College Choral Society took place at the College on the 20th ult. For the first time a small orchestra, consisting of pupils of the College, under Mr. Andrew Waite, performed selections and also accompanied the choral numbers. The Chorus "Let their celestial concerts," "To dust his glory," "Tyrants now no more shall dread," "Trumpet shall be heard," were very well rendered. The "Vintage Chorus" from Mendelssohn's *Loreley* proved very attractive. Mr. W. F. Trimmell, the choir-master, conducted.

**CORK.**—The opening Musical *Soirée* of the Cork Church of Ireland Young Men's Association took place on November 7, at the Assembly Rooms, under the direction of Dr. Marks, Organist of the Cathedral. The choir consisted of over one hundred voices, selected from the Cathedral and other church choirs, and their rendering of works by Handel, Mendelssohn, Haydn, &c., was excellent. Solos were contributed by Messrs. Keating, Griffin, Scott, Slorach, &c. The first Concert of the Cork Orchestral Union for the present season took place at the Assembly Rooms, South Wall, on Wednesday evening, the 6th ult. This Society, which is now under the presidency of His Royal Highness the Duke of Connaught, is doing a great deal towards the development of a taste for high-class music in the south of Ireland. The orchestra consisted of nearly fifty executants, under the conductorship of Mr. W. Ringrose Atkins, and the performance of the Overtures to the *Occasional Oratorio* (Handel) and *Zanetta* (Auber), a selection from Wagner's *Lohengrin*, and Haydn's "Symphony in D"

(No. 2) was highly creditable. Two pianoforte solos were played by Miss Maud Murphy with power and brilliancy. Some vocal pieces were given by Mrs. Hall, Mrs. Lyons, Miss Agnes Power, Mr. W. Harvey, Mr. G. Waters, and Mr. P. St. John Murphy; and Mr. J. Waters rendered good service in the pianoforte accompaniments to the songs. Mr. Atkins conducted with care and judgment.

**EDINBURGH.**—Sir Herbert Oakeley gave the first of his Organ Recitals in the Music Class Room, Park Place, on the 6th ult., when there was a very large attendance. The Recital was much enjoyed, the students expressing their enthusiasm and desire to hear every piece twice over. The programme was selected from the works of Handel, Bach, Haydn, Mozart, Beethoven, Mendelssohn, Spohr, Rameau, and Sir G. Elvey.

**FALMOUTH.**—A very good Concert was given at the Polytechnic Hall, on the 13th ult., in aid of the St. Gluvias organ-fund. A great feature of the programme was the singing of some well-selected part-songs, under the direction of Mr. C. W. Robinson (the Organist and Choirmaster to Falmouth Parish Church), several of which were encored. The performance was generally excellent throughout the evening, a pianoforte solo by Master Ashton being especially admired.

**FINCHLEY.**—The members of the Choral Society gave the first concert of their second season at the Schoolroom, Ballard Lane, on Monday the 3rd ult. The programme comprised Mendelssohn's 95th Psalm, and *Hear my Prayer*, and Van Bree's *St. Cecilia's Day*. The solos were rendered by Miss Kate Shaboe, R.A.M., whose refined taste and pure articulation were well displayed in the air, "Oh, for the wings of a dove," and also in the florid passages in *St. Cecilia's Day*. The choruses were well sustained by a choir of about sixty voices, supported by a small but efficient orchestra, the whole reflecting great credit on the able Conductor, Mr. G. R. Fletcher.

**GLASGOW.**—The organ in St. Silas' English Episcopal Church was reopened on Sunday, the 9th ult., after having been entirely rebuilt by Messrs. Conacher and Co. of Huddersfield. The prayers were read by the Rev. E. F. D. Hutton, D.D., incumbent of the church, and the sermon was preached by the Right Rev. Bishop Beckles, D.D. The Pastoral Symphony from the *Messiah* was played by the Organist of the church, Mr. Montague Smith, as an opening voluntary. The hymn "Onward, upward, homeward" was sung to Dr. Sullivan's professional tune from "Hymns," and the psalms were chanted by Chard in A, Spohr in F, and Leslie in C minor, and the Cantate and Deus were sung to Bridgewater's Service in A. The Anthem was the Quartett and Chorus, "Lord God of heaven and earth," from Spohr's *Last Judgment*. Before the sermon the hymn "O God of Bethel" was sung to Arnold's fine old tune; and while the collection was being made another Anthem was given, "The heavens are telling," from Haydn's *Creation*; after which the hymn "Glory to God on high" was sung to the National Anthem. The closing voluntary was Mendelssohn's "War March of the Priests."

**GLOUCESTER.**—On the 10th ult. about thirty members of the Gloucester Festival Class waited upon Mr. C. Harford Lloyd (Organist of the Cathedral) at his residence in Palace Yard, and presented him with a handsome clock as a testimonial. The presentation was made by Mr. William Higgs, who said he had been desired by the members of the Festival Class forming the Gloucester contingent of the choir at the recent Triennial Festival to ask Mr. Lloyd's acceptance of an expression of their respect and gratitude. They wished to acknowledge the advantage they had derived from his earnest and exceptional efforts to make the class as nearly perfect as possible. They had new and elaborate music to sing, but Mr. Lloyd had so repeatedly rehearsed it, and so clearly and kindly corrected every apparent mistake, giving his assistance in every difficulty, that the choruses of the late Festival were an unbroken success. Mr. W. Washbourn then read the address as follows: "To Charles Harford Lloyd, Esq., M.A., Mus. Bac., Organist of Gloucester Cathedral. The members of the Gloucester Festival Class desire to express their very high appreciation of your endeavours to improve them in the execution of the works undertaken during the past season, and their sincere thanks for your personal kindness and courtesy. They hope that the advantage and gratification arising from the meetings of the first season under your conductorship may be the happy augury of many more, wherein increased efficiency on the part of the members may lighten your labours and prove a source of mutual satisfaction and pleasure." Here follow fifty-six signatures of members' names. Mr. Lloyd said he was very much gratified at the kind assurance that his efforts had been so cordially accepted by the members of the choir, and he would in return assure them that, by the ready and careful attention they had given to the practices and to his suggestions during their rehearsals, they had inspired him with great confidence that they would perform their parts with success. It was pleasant to know that musical critics who were present had emphatically praised the Gloucester choruses. The testimonial would have a very conspicuous place in his residence, and prompt a very earnest wish for their future mutual success. The inscription on the clock was as follows: "Presented to C. H. Lloyd, Esq., Mus. Bac., by the members of the Gloucester Musical Festival Class. October 30, 1877."

**GREENOCK.**—Mr. Poulter's choir, consisting of about twenty-eight voices, gave a Concert in the Watt Institution, on Monday evening, the 10th ult. The programme consisted of unaccompanied glees, madrigals, and part-songs, the rendering of which showed that the choir had been well trained. The solos (by members of the choir) were of considerable merit.

**HALIFAX.**—On Tuesday the 4th ult. an instructive and interesting lecture on "The History of Modern Music" was given at the Crosley Orphanage by Dr. Roberts, Organist of the Parish Church. The musical illustrations were exceedingly well rendered by the Parish Church Choir and Mr. Verney Biens. There was a large and appreciative audience.

**HARROGATE.**—On Monday evening, the 10th ult., the newly erected organ in the Wesleyan Chapel was opened by Dr. Spark, Organist of the Leeds Town Hall. There was a very large attendance, and Dr. Spark exhibited the qualities of the instrument, built by Foster and Andrews, of Hull, to the greatest advantage.

**HEREFORD.**—The Herefordshire Philharmonic Society, which has just terminated its fifteenth season, appears to be rapidly growing in

importance. Mr. Henry Leslie has been Conductor from the commencement, and the concerts, which take place in November and at Easter, are invariably well attended. At all performances the choir generally consists of between eighty and ninety vocalists, and the band of about forty-five instrumentalists. At the concert in November last Mozart's Symphony in E flat, Mendelssohn's Psalm, "As the hart pants," and several vocal pieces of interest were included in the programme.

**HOUNSLOW.**—A Concert was given at the Town Hall on the 11th ult. in aid of the fund for a new organ for St. Stephen's Church. The choir sang several choruses; and solos were contributed by Madame Coates, Miss Mills, Mr. Carter, and Mr. E. J. Bell. Great credit is due to Mr. Ruddock, the Choirmaster, and to Mr. Whale, the Organist, for the manner in which the choir has been trained.

**KEIGHLEY.**—A vocal contest took place at the Mechanics' Hall on the 15th ult. The singing was of a high order of merit, and duly appreciated by a large audience. The programme included some of the old Glees and Quartetts, by Webbe, Bishop, Horsley, &c., and Songs by Blumenthal, Sullivan, Hatton, Hobbs, Pinsuti, &c. Prizes were obtained by the following for Glees and Quartetts: Leeds Arion Glee Society, first prize; Calverley Orpheus, first prize; Calverley Orpheus, second prize; West Yorkshire (Leeds), second prize. The following soloists gained prizes: Mr. D. Sutton Shepley, Halifax (first); Mr. Singleton, Bradford (second); Mr. H. Wilson, Bradford (first); Mr. T. Oldroyd, Queensbury (second). The prizes amounted to twenty-five guineas. Mr. Loaring, F.C.O. of Bradford, acted as judge, and Mr. Eckersley, of the St. George's Hall Concerts, played the accompaniments.

**LEAMINGTON.**—On November 28th the Warwickshire Amateur Musical Society gave a good performance of a selection from Handel's Oratorio *Hercules* at the Public Hall. Mr. Frank Spinney conducted, and the solos were taken by amateurs, assisted by Signor Ghilberti and Mr. C. Videon Harding. Mr. Frank Spinney gave the first of a series of subscription Pianoforte Recitals at his residence on Wednesday the 12th ult. Mr. Henry Taylor was the vocalist. Mr. Spinney played, amongst other pieces, Mendelssohn's Pianoforte Sonata in E.

**LEEDS.**—Recitals upon Messrs. Pohlmann and Son's new Pianofortes have recently been given at the Philosophical Hall with much success. The local papers are warm in praise of these instruments, which they say are made upon the "overstrung" principle, which enables a tone to be produced almost equal to that of the best horizontal grand pianos.

**LIVERPOOL.**—The twelfth of Mr. Jude's Harmonium, Pianoforte, and Vocal Recitals was given at Hope Hall on the 8th ult., and attracted, as usual, a large and appreciative audience. The programme was well selected; amongst the vocalists who achieved a success were Miss Laura Haworth and Miss Ensor. Several songs were encored, and the concert gave much satisfaction.

**LLANELLY.**—On the 18th ult. a large audience assembled at the Athenæum Hall to hear, for the first time in Wales, Handel's Oratorio, *Saul*, which was given by the Philharmonic Society, under the conductorship of Mr. W. T. Rees. The principal vocalists were Misses Griffiths, Clement, Morris, and Martha Harris; Messrs. Vivion Harding, Gordon Gooch, and D. Harries, all of whom were highly effective in the exacting music allotted to them. The choir and orchestra were thoroughly efficient, and throughout the work gave ample evidence of the care which had been bestowed upon its preparation. Miss Clement presided at the pianoforte, and Mr. Radcliffe at the organ.

**MADELEY, SALOP.**—The Choral Society gave a concert on the 13th ult., when a selection from *Judas Maccabæus* and Locke's music to *Macbeth* were performed. The solos and duets were taken by members of the Society, "Sound an alarm" being finely sung by Mr. W. Anstice. The accompaniments throughout were played by Miss Anstice and Miss L. Anstice on the pianoforte and Mustel organ. Mr. Smart conducted.

**MAIDENHEAD.**—The Philharmonic Society gave a performance of Handel's *Samson* on the 13th ult. Miss Jessie Royd, Miss L. Hann, Mr. Mellor, and Mr. Christian were the principal vocalists. Mr. Rosenthal was leader, and Herr Max Schultz, conductor. The concert was a very successful one.

**MOULTON.**—The Choral Society gave its first Concert of the season at the Schoolroom on Tuesday evening, the 18th ult. The programme included three organ solos by the Conductor, Mr. R. F. Coules, F.C.O., of Worley. The glees and part-songs were sung with great taste and expression. The principal vocalists were Miss Harrison, Miss Leigh, Mr. Jales, and Mr. Cunliffe. Mr. W. H. Ellwood accompanied the choruses, and Mr. Coules conducted and accompanied the songs, &c.

**NEWPORT, SALOP.**—On Wednesday evening, the 19th ult., the members of the Choral Society gave their first concert of the season. The first part consisted of selections from Handel's Oratorios. The band, led by Mr. Goddard, played the "March of the Israelites" (Costa), Gounod's "Marche Romaine," and the accompaniments to Locke's *Macbeth* music, which was given in the second part of the concert. Mr. Smart, Organist of the parish church, conducted.

**NORWICH.**—Nothing could have been more gratifying to Dr. Bunnett than the hearty reception accorded to him on the occasion of his Complimentary Concert on the 28th November. St. Andrew's Hall was literally thronged with people, and the audience comprised most of the influential families in the city and county. The appearance of Dr. Bunnett upon the platform was the signal for rounds and rounds of applause, and even cheers, and it was several minutes before the Doctor was allowed to take his place as Conductor of the opening Overture. The solo vocalists comprised Miss Blanche Lucas (soprano) and Miss Annie Butterworth (contralto), Mr. James Sauvage, Gold Medalist of the Royal Academy of Music, and Mr. Henry J. Minns (tenor), and Mr. Gordon Gooch, also of the Royal Academy of Music, and Mr. W. N. Smith (bass). The instrumentalists were Mr. A. J. Oury (violin), Mr. Kingston Rudd, Mr. A. E. Bunnett, Dr. Bunnett, and Sir Julius Benedict (who came from London expressly to play on the occasion) as pianist. The programme was excellent, a great feature being



the performance of the Pianoforte Duet, "Hommage à Handel," by Dr. Bunnett and Sir Julius Benedict, the *beneficiaries* taking the first. All the vocalists were highly successful in their solos, and Dr. Bunnett's Part-song "Beware!" was encored. The net proceeds of the concert, amounting to £130, were presented on the 20th ult., at a luncheon given by the Mayor (J. D. Smith, Esq.) at the Council Chamber, Guildhall. In presenting the testimonial, the mayor alluded to the sympathy so universally felt at the non-appointment of Dr. Bunnett as Cathedral Organist, on the resignation of Dr. Buck; and, after expressing his thanks for the kindness of his fellow-citizens, Dr. Bunnett read the correspondence which had taken place on the subject between the Dean and himself, concluding with saying that he felt it his duty to make all the facts of the case distinctly known.

OAMARU, NEW ZEALAND.—On Tuesday evening, October 16, a concert consisting exclusively of classical compositions was given at the Masonic Hall by Mrs. Medland Newsham, with a success which sufficiently proves how rapidly the taste for high class music is spreading in the Colony. The concert-giver's pianoforte solos—especially Beethoven's "Moonlight Sonata"—were received with warm and deserved applause; and the performance of all the pieces, vocal and instrumental, included in the well-arranged programme, reflected the utmost credit upon the executants. The concert concluded with the National Anthem.

OXFORD.—A Concert was given on November 28, by the Oxford Choral Society, the works chosen being the *Hymn of Praise and Stabat Mater*. The band was largely augmented from the Royal Italian Opera, with Mr. Burnett as leader, and specially distinguished itself in the Symphony to the first-named work. The Chorus were very finely rendered, crispness and clearness of tone being especially noticeable, showing evidence of the most careful training by Mr. Allchin. The soloists were Miss Adela Vernon, Miss Bertha Griffiths, Mr. Bernard Lane, and Mr. Adolphus Phillips, all of whom were very successful. Mr. W. T. Howell Allchin, Mus. Bac., acted as conductor. The new organ, recently erected by Messrs. Willis, of London, in the Sheldonian Theatre, and which has a very elegant appearance, was formally opened on November 29, when the Professor of Music, the Rev. Sir F. Gore Ouseley, delivered a lecture to a large audience upon "The History and Construction of the Organ." His remarks, he said, had a twofold object, namely, to explain the history and construction of a certain large engine of musical sound called an organ, and to serve as the musical inauguration of a new and effective instrument which had recently been erected within those walls. In referring to the progress made in the construction of organs, he said that one at Magdeburg possessed the first keyboard on record. The keys, however, were not like the modern ones, but were an ell long and three inches broad, and some existed the record of which stated that they were five and a half inches in width. These keys had to be struck with the fist—hence the term "organ-thumpers." Until very recently England was far behind the rest of Europe in organ-building, but now we had shot ahead of all competitors in the art. One of their earliest builders was William Dean of Oxford, who lived in the early part of the fifteenth century. Nearly every organ in England was destroyed by the mistaken zeal of the Puritans in the time of Oliver Cromwell. There was never a time when English organ-building stood as high as at present. Alluding to the new organ, he said—so they all knew too well—the present instrument had a predecessor, and that predecessor was now defunct, and it deserved some sort of funeral oration at his hands. For many years, he, as well as many others, believed that Handel himself had opened the old organ, but further investigation had proved conclusively that this was not the case, Handel having died in 1759, and the organ whose loss they had now met to deplore was not opened till 1768, John Byfield, jun., being the builder. It seemed to him that the old instrument, on the whole, was to be condemned as inadequate in every respect. For more than thirty years he had desired to see this "old box of whistles" superseded by an instrument worthy of this University; since he had been Professor of Music this desire had gradually increased, and at last the great object had been accomplished, and by the surpassing skill of Mr. Willis they had now an organ that might rank among the finest in the kingdom. Mr. Parratt then played very finely Bach's St. Anne's Fugue, Mendelssohn's Sixth Sonata, and a Sonata composed for the occasion by the Professor. The tone of the organ shows good voicing, but it is somewhat lacking in diapason strength.—Two exercises for the degree of Mus. Doc. were performed in the Sheldonian Theatre before a crowded audience, including many well-known musicians, on the 11th ult., one composed to sacred words by Dr. Haydn Keeton, the other entitled "The Knight of Elie," and written by Dr. W. H. Sangster. Both were received with deserved applause, though the works were not without faults.

PAISLEY.—An excellent performance of the Oratorio, *Samson*, was given on Friday evening, November 30, by the members of the Tonic Sol-fa Institute, under the conductorship of their indefatigable trainer Mr. John A. Brown. The concert was held in the Free High Church. The Institute were fortunate in securing the valuable assistance of the Glasgow Resident Orchestra, Mr. H. C. Cooper being leader, in the absence of Mr. Carrodus. The solo singers were Miss José Sherrington, Miss Jennie Pratt, Mr. Selwyn Graham, and Mr. Winn. The manner in which the Chorus were rendered throughout deserves great commendation.

PECKHAM.—A Choral Society, already numbering between sixty and seventy members, has been recently established here, under the able directorship of Mr. Henry Regaldi, R.A.M. The practices commenced on November 9.

PERTH.—On Wednesday evening, November 28, the members of the Euterpean Society gave their first Concert of the season, assisted by the orchestra from Glasgow, led by Mr. Carrodus. The first part of the programme consisted of Mendelssohn's *Walpurgis-Nacht* the performance of which was highly creditable to all concerned. Mrs. Hempel conducted. The second part consisted of Songs by Mr. Carrodus (violin) and Mr. Howell (violinello), the Overture "Calm Sea" (Mendelssohn), a movement from the Eighth Symphony (Beethoven), Sarabande (Massenet), and the Overture to *Zampa* (Hérold), which were all excellently given.

REDHILL.—The Harmonic Society gave a performance of Handel's *Samson* in the Market Hall, on the 17th ult. The principal vocalists were Miss Carina Clelland, Miss Emily Dones, Mr. William Shakespeare, and Mr. Lewis Thomas; principal violin, Herr Louis Ries; trumpet, Mr. T. Harper; honorary Conductor, Mr. H. T. Pringuer, Mus. Bac., Oxon, F.C.O. The performance was a great success, and the hall was crowded.

ROCHDALE.—The first Concert of the season was given on Tuesday, 27th of November, in the Town Hall, by the members of the Amateur Orchestral Society. The vocalists were Miss Topliffe, Mr. Rickard, and Mr. Gow. The pieces for the orchestra were selected with judgment, and played with ease and precision, the Overture to *Semiramide* being an especially excellent performance. Mr. Sedgwick, of Bury, was the Conductor, and Mr. Lofthouse the leader.

RUGBY.—Miss Emily Lawrence gave a very successful Concert on the 12th ult., assisted by Miss Ada Patterson, Mrs. Mudie-Bolingbroke, and Miss Florence Stanbroke, Mr. Sidney Tower, Mr. W. Henry Thomas, Mr. John Thomas (Harpist to Her Majesty the Queen), and Sir Julius Benedict. Miss Lawrence's solos (Première Ballade, Chopin; Prelude and Fugue, No. 4, Book 1, Bach; and Rondo Piacévole, W. Sterndale Bennett) were extremely well received.

SKIDDEREEN.—On Thursday the 13th ult. a Concert was given in the Town Hall, on which occasion a compact orchestra, consisting of about sixteen or eighteen of the principal members of the Cork Orchestral Union, under the direction of Mr. W. Ringrose Atkins, performed the Overtures to *Martha* (Flotow), *Zanetta* (Auber), and *Le Chevalier Bréton* (Hermann), Haydn's "Surprise Symphony" an orchestral Fantasia "Hibernia" by the Conductor, and several other works. The vocalists were Mrs. Morrough, Mrs. Downes, Mr. W. Harvey, and Mr. N. Jackson.

STAFFORD.—A Gregorian Festival (the first of the kind) was held in the fine church of St. Mary on the 28th of November. The choir, surpliced, numbered some 200 voices. Mr. C. Warwick Jordan accompanied the service, and gave an Organ Recital afterwards. The local papers speak highly of the success of the Festival.

ST. NEOTS.—On Thursday the 13th ult. a Concert was given in aid of the Funds for providing an organ for the Oford Darcy Church, Hunts. The chief vocalists were Mrs. L'Estrange Ewen, Miss Buckley-Rutherford, Miss Hopkins, and the Revds. Gray and Miles. A feature of the evening, apart from the singing, was a solo on the violoncello by the Rev. H. L'Estrange Ewen. The concert was under the able directorship of Mr. Rees, Organist to All Saints', Huntingdon.

SWANTON, MORLEY.—A very successful musical entertainment, with readings, was given in the Schoolroom on Wednesday, the 12th ult., by the church choir, under the direction of their teacher, Mr. W. W. Pearson, of Elmham. The Chorus and Part-songs were well rendered. The most effective pieces were Stevens's Glee "From Oberon," and Mr. Pearson's Part-song "The Iron-founders." Mrs. Greer, Mrs. Rowntree, Miss Edwards, Mr. H. B. Vincent, and Mr. Rowntree contributed solos, duets, and trios. Mrs. Greer accompanied, and played several pianoforte solos.

TRALEE.—A very successful Concert, under the conductorship of Mr. B. M. Gilholy, was given in the County Court House, on Tuesday evening, the 4th ult. The programme consisted of selections from the works of Rossini, Donizetti, Balfe, &c. The Chorus, chiefly operatic, were excellently performed by about twenty-five voices. Solos were sung by Miss Wallace, Mrs. Iredell, Mrs. Erskine, Messrs. McGuire, Stephens, McGilleuddy, and B. Murphy. "Eria," a gracefully written Irish ballad, by Mr. B. M. Gilholy, was well rendered by Mr. McGuire, and rapturously encored. The proceeds of the concert were in aid of local charities.

WELLINGBOROUGH.—Handel's *Messiah* was given at the Corn Exchange by the Philharmonic Society on the 17th ult. with much success. The principal vocalists were Misses Banks and Marion Severn, Messrs. Thornton and Winn. The Conductor was Mr. W. R. Harrington.

WEYBRIDGE.—On Thursday, the 29th November, the members of the Choral Class gave the first Concert of the season, under the conductorship of Mr. H. P. G. Brooke. The programme contained many favourite pieces, all of which were well rendered. Mr. Brooke presided at the pianoforte.

WEYMOUTH.—Mr. Boyton Smith gave a Concert in the Assembly Rooms on the 17th ult., which was well attended. Mrs. Wells, Mrs. Whitaker, Mr. O. Christian, Mr. J. P. Collett (violin), and Mr. Nicholson (flute) were the artists engaged. The programme was miscellaneous. Mr. G. Thorne was accompanist, and Mr. Boyton Smith, solo pianist.

WINDSOR.—On the 29th of November a Concert was given by the boys of St. Mark's School. The first part consisted of selections from Barnett's *Ancient Mariner*, the soloists being Messrs. G. P. and W. F. Hawtrej (tenors), Master G. W. Floyer (contralto), and Mr. J. H. Webster (bass). The second part was miscellaneous. Mr. F. W. Webster accompanied, and Mr. J. H. Webster conducted.—The members of the Windsor and Eton Choral Society gave their first Concert of the season on the 3rd ult. in the Town Hall, when Sir Sterndale Bennett's *Woman of Samaria* was performed. The principal vocalists were Madame Worrell-Duval, Messrs. Hunt and Ramsbottom, and Master Arthur Smith, of St. George's Chapel Choir. The band and chorus numbered upwards of fifty performers. The second part of the programme consisted of Romberg's *Lay of the Bell*. The choruses were well sustained. Sir George Elvey conducted, and Mr. J. S. Liddle, Mus. Bac., led the band.—The second of Mr. Dyson's Subscription Classical Concerts took place on the 12th ult. in the new concert room, Thames Street. The following were the performers, Herr Otto Peiniger (first violin), Mr. J. Earnshaw (second violin), Mr. Webb (viola), and Mr. Charles Ould (violinello). The solo for the violin, Prelude and Fugue in G minor, by Bach, played by

Herr Peiniger was encored. Signor Adelmann sang a couple of arias with great taste, and was much applauded. Mr. J. S. Liddle, Mus. Bac., presided at the piano.

**WISBEACH.**—An entertainment of vocal and instrumental music, &c. (under the auspices of the Alfred House Lodge of Oddfellows for the benefit of the North Cambs Cottage Hospital) was given in the Working Men's Hall, on the 6th ult. Various songs were given by Miss Anderson, Mrs. H. Sharpe, Miss Carlyon, and Messrs. Gregory and Nicholl. Several pieces were well played by the Philharmonic Band (under the leadership of Mr. C. King, Organist of the parish church). The entertainment was a great success, and about £15 15s. will be handed to the Treasurer of the Hospital.

**WOLVERHAMPTON.**—The Festival Choral Society opened the concert season of 1877-78 with a most successful Concert, in the Agricultural Hall, on Friday, November 30. The programme consisted of classical and popular music. The artists were Madame Trebelli-Bettini, Mdlle. Ida Basilier, Miss Anna Williams, Mr. Barton McGuckin, Herr Conrad Behrens, M. Claude Jaquinot; piano and accompanist, Mr. Frederic H. Cowen; Conductor, Mr. W. C. Stockley. The choir sang in excellent style Leslie's "Resurgan," Macfarren's setting of Kingsley's poem "The Sands of Dee," and a very effective Part-Song, composed for, and dedicated to Mr. Stockley and the members of the Wolverhampton Festival Choral Society by Mr. Gaul, entitled, "Song and melody awake." The encores were numerous.

**WOOLWICH.**—Miss Mascall gave a Concert in the Town Hall on Friday evening, the 7th ult., on which occasion a Cantata, entitled "Christmas," both words and music the composition of the concert-giver, was performed for the first time. The solos were sung by Miss L. Lockwood, Miss Nellie Roberts, Mrs. Furlong, and Mr. and Mrs. Sallenger. Miss Mascall accompanied.

**WORCESTER.**—Mr. Spark's second Concert of the season was given at the Music Hall, on Thursday evening, the 6th ult., before a large and appreciative audience. The programme, which was miscellaneous, was well selected. The artists were Mdlle. Basilier, Miss Anna Williams, Madame Trebelli, Mr. Barton McGuckin, and Herr Behrens (vocalists), Mr. Cowen (pianoforte) and Monsieur Jaquinot (solo violinist).

**ORGAN APPOINTMENTS.**—Mr. Arthur H. Ridgway, Organist and Director of the Choir to St. David's Church, Bissell Street, Birmingham. —Mr. Adrian G. Stride to SS. Peter and Paul's Church, Grays, Essex. —Mr. F. Hale, Organist and Choirmaster to St. John-the-Baptist's, Islington. —Mr. Alfred Palmer to the New North Road Wesleyan Church. —Mr. J. Shaw, Organist and Choirmaster to St. Mark's Church, Manningham, Bradford.

**CHOIR APPOINTMENT.**—Mr. A. J. Barber, Principal Alto to Ripon Cathedral.

### OBITUARY.

On the 1st ult., at Loughborough, Leicestershire, **JOHN BAPTIST CRAMER**, third son of the late François Cramer, Esq., aged 59.

On the 3rd ult., at Paris, **M. ALEXANDRE FRANÇOIS DEBAIN**, in his 68th year.

On the 17th ult., at 55, Alma Square, St. John's Wood, **HANNAH**, widow of the late **EDWARD F. RIMBAULT, LL.D.**, aged 55 years.

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